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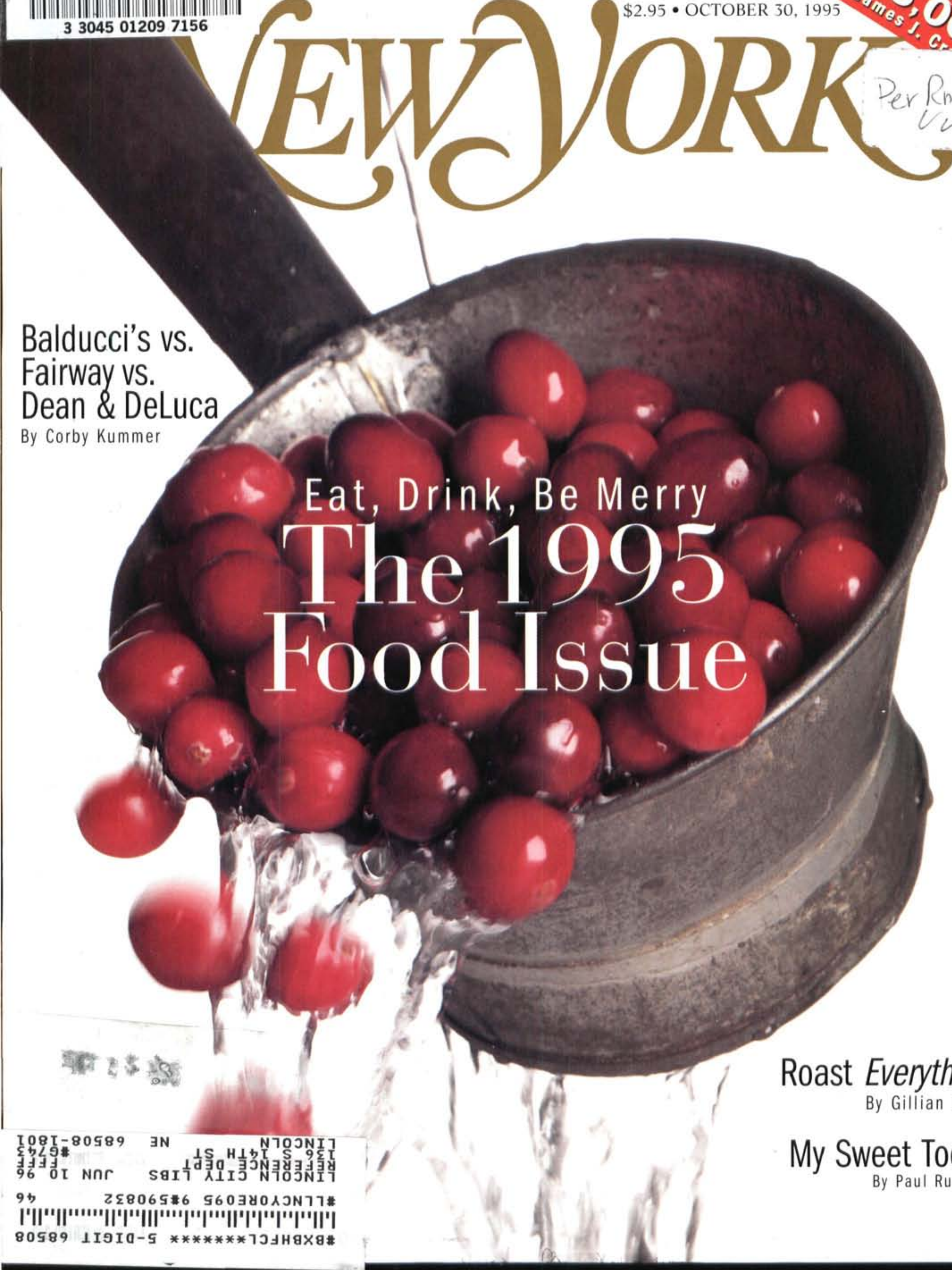

Balducci's vs. Fairway vs. Dean & DeLuca

By Corby Kummer

Eat, Drink, Be Merry

The 1995 Food Issue

Roast *Everything*

By Gillian Duffy

My Sweet Tooth

By Paul Rudnick

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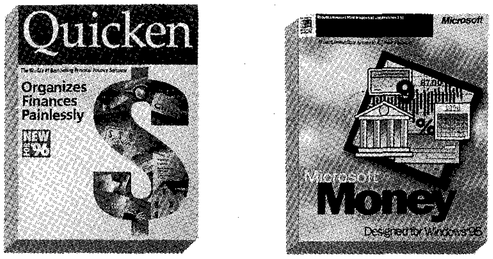

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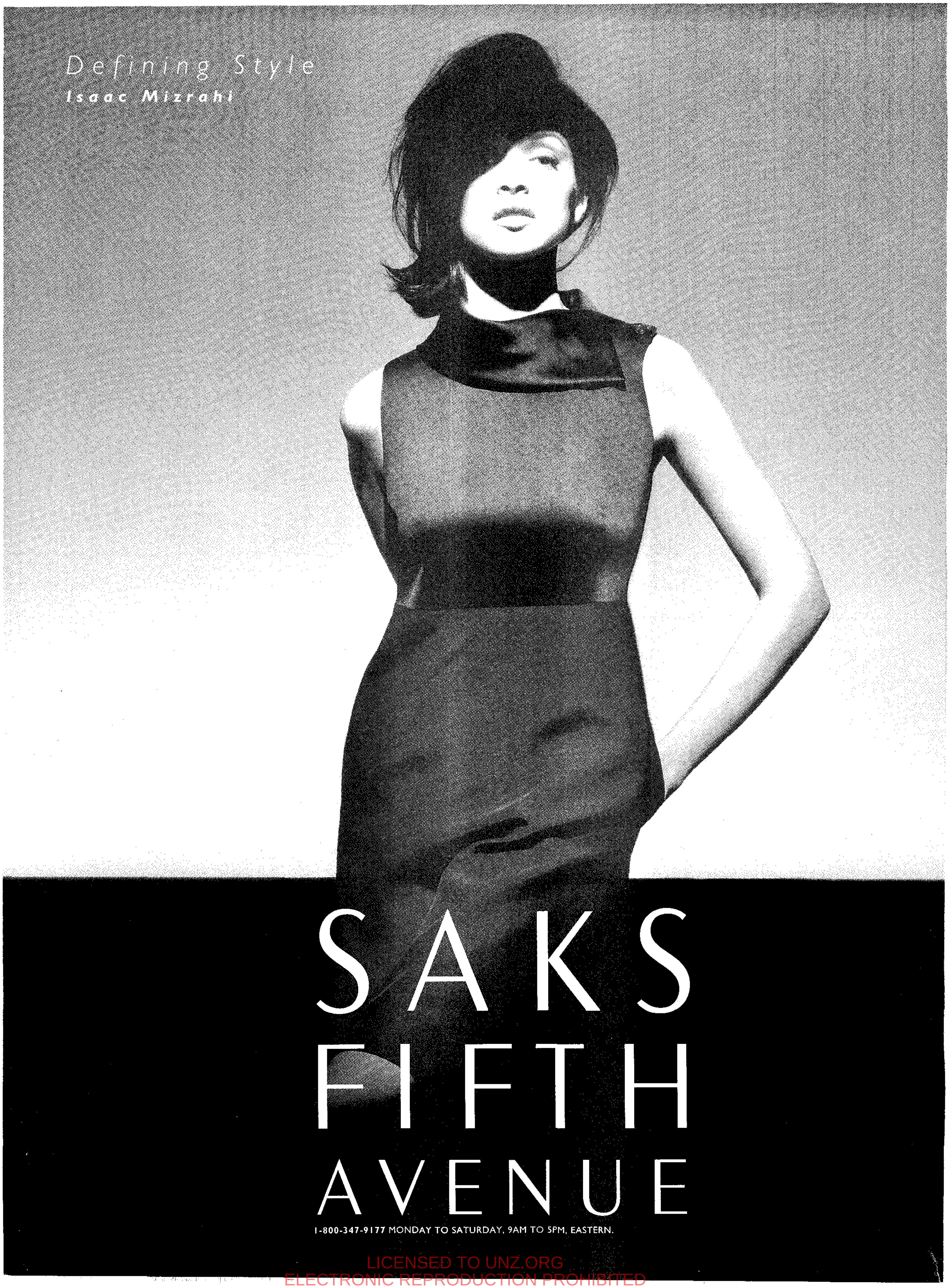
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Contents Oct. 30, 1995

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50 Exquisite Tastes
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92 Sugar, Sugar
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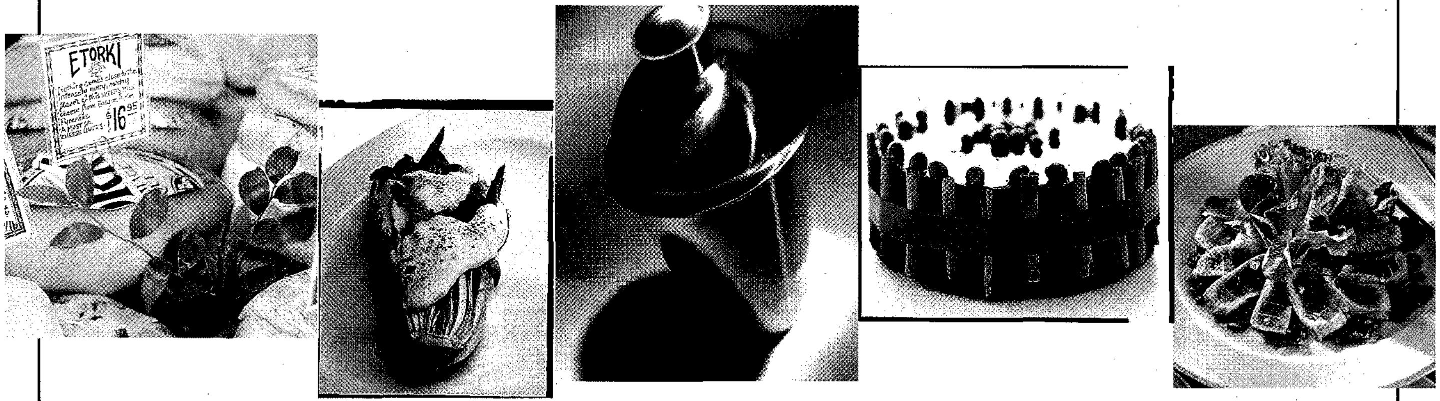

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Online

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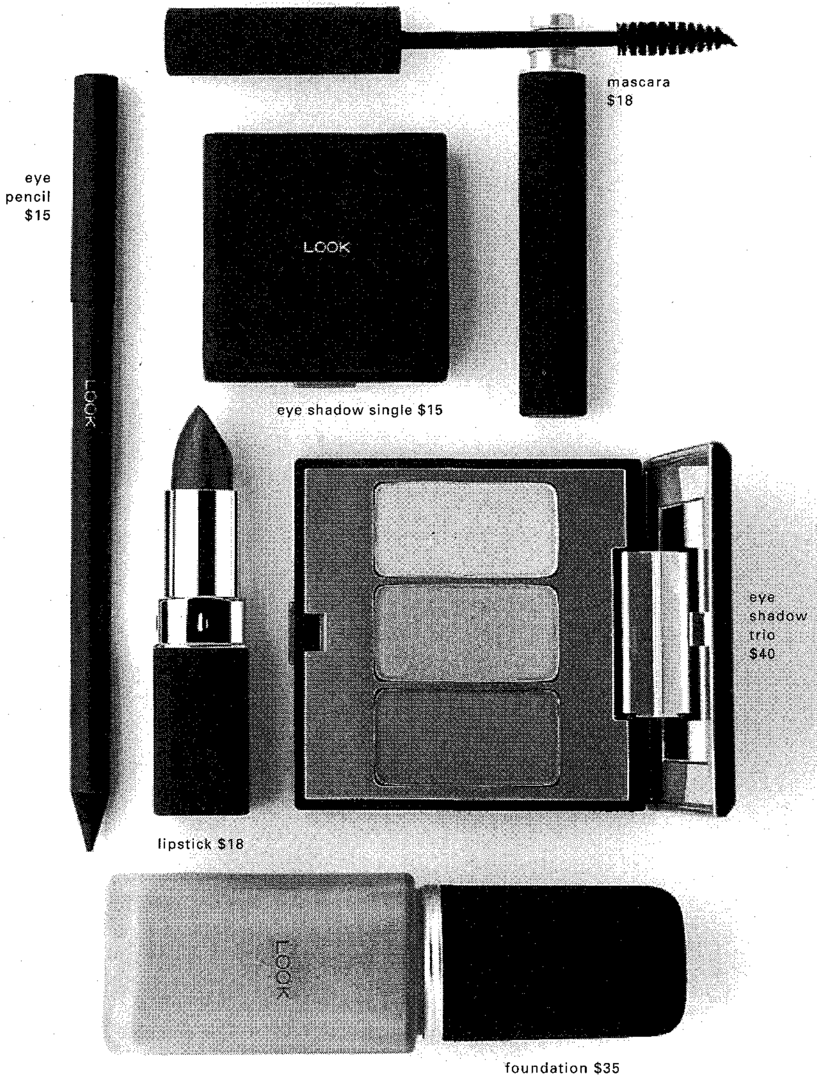

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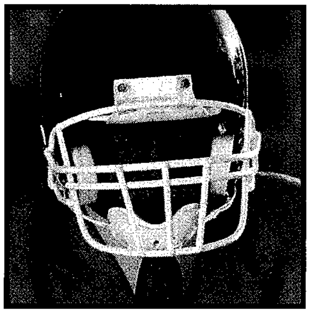

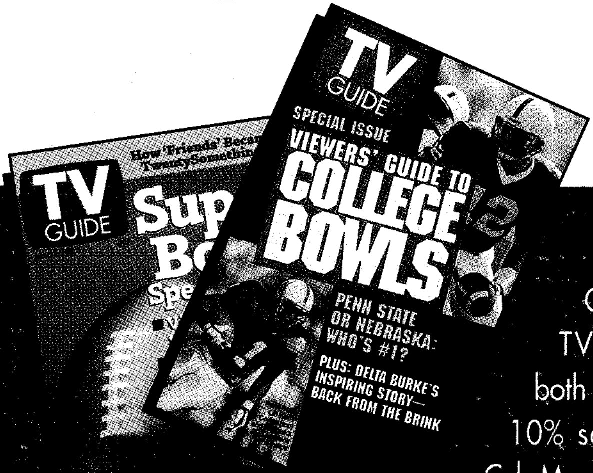
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7:00-8:00 p.m.
Kathryn Harrison, author of *Poison*, and **Colin Harrison**, author of *Bodies Electric* will read from the book *Home: American Writers Remember Rooms of Their Own.*

Lincoln Triangle
1972 Broadway at 66th St.
7:30-8:30 p.m.
Hear **Thomas Mallon** read from his *New York Times* Notable Book of 1994, *Henry and Clara.*

Chelsea
675 Sixth Ave. at 22nd St.
7:30-8:30 p.m.
Booker Prize-winning author **Barry Unsworth** turns to 14th-century England when he reads from his new novel, *Morality Play.*

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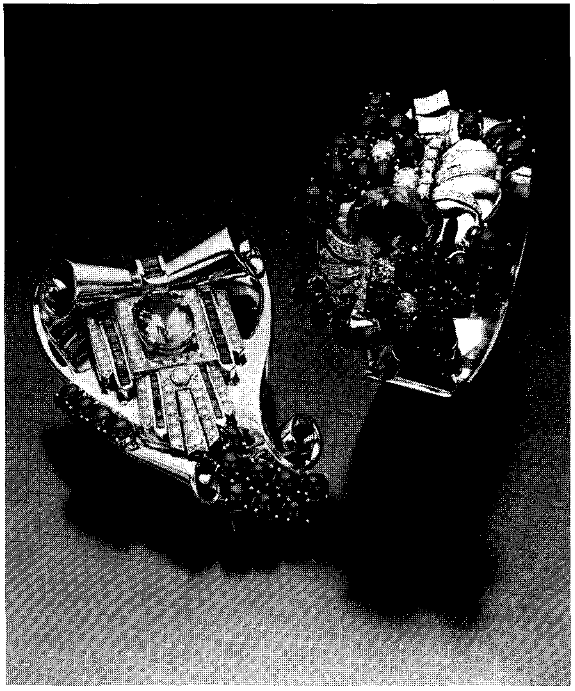

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A Gentleman at Heart

I RECENTLY READ PAUL TULLIS'S ARTICLE on Michael VerMeulen ["London Blitzed," October 2]. Tullis chose to write only about the dark side of Michael. It's a shame that Tullis didn't include how much Michael was loved by his entire staff, how he treated us as his family and devoted his life to the magazine and to those who worked for him. I wish that Tullis could have described the part of Michael's character that had such an enormous effect on so many, but he must not have seen the side that I saw every day at *GQ*. I feel lucky to have worked for such a talented and loving man.

Alexandra Kotur
British GQ
LONDON, ENGLAND

MICHAEL VERMEULEN AND I HAD BEEN friends since 1974. He was the the best man at my wedding and a surrogate uncle to my children. He was unquestionably the brightest and kindest person I've ever known. The "blitz" Paul Tullis wrote hardly described the Michael I loved and miss. Tullis's insular invective obfuscates the brilliant gentleman so many mourn.

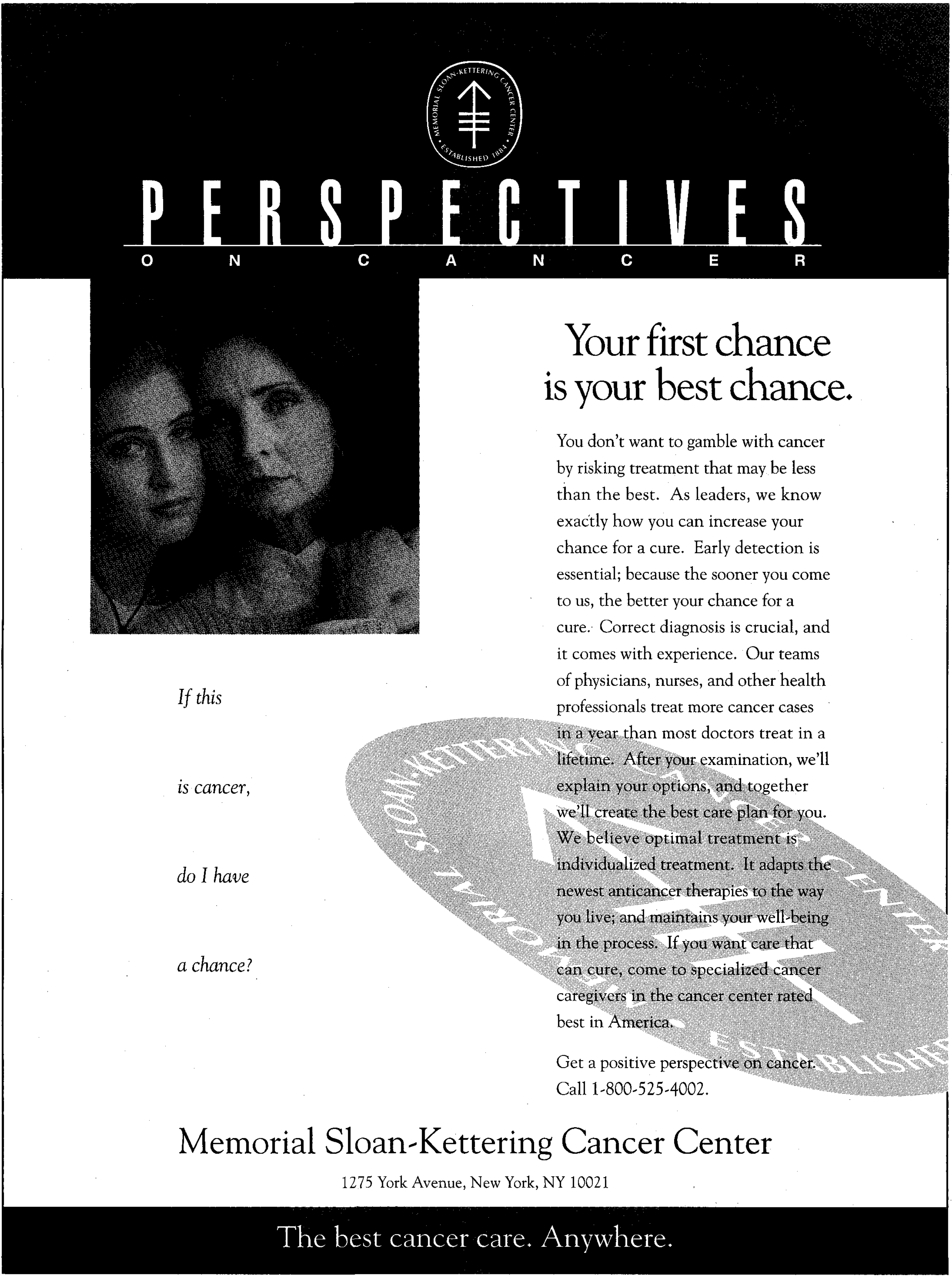
Michael would have laughed off such slapdash flatulence. I cannot. Michael was pathologically generous. Just ask the young man from Harlem whom Michael was a Big Brother to for fourteen years. In lieu of flowers, mourners were asked to send donations to Big Brothers/Big Sisters of New York City.

Michael Trossman
MANHATTAN

Handle With Kid Gloves, Please

THE TITLE OF THE "INTELLIGENCER" PIECE "Who Gets the Park Avenue Kid?" [October 2] is nothing short of appalling. My husband worked with David Sawyer at Sawyer/Miller Group, and while I was only casually acquainted with Mr. Sawyer and his wife, Nell, my first thought upon learning of their untimely

Letters may be edited for space and clarity. They should be addressed to Letters to the Editor, New York *Magazine, 755 Second Avenue, New York, N.Y. 10017-5998 or sent via e-mail to 76702.2510@compuserve.com. Please include a daytime phone number.*



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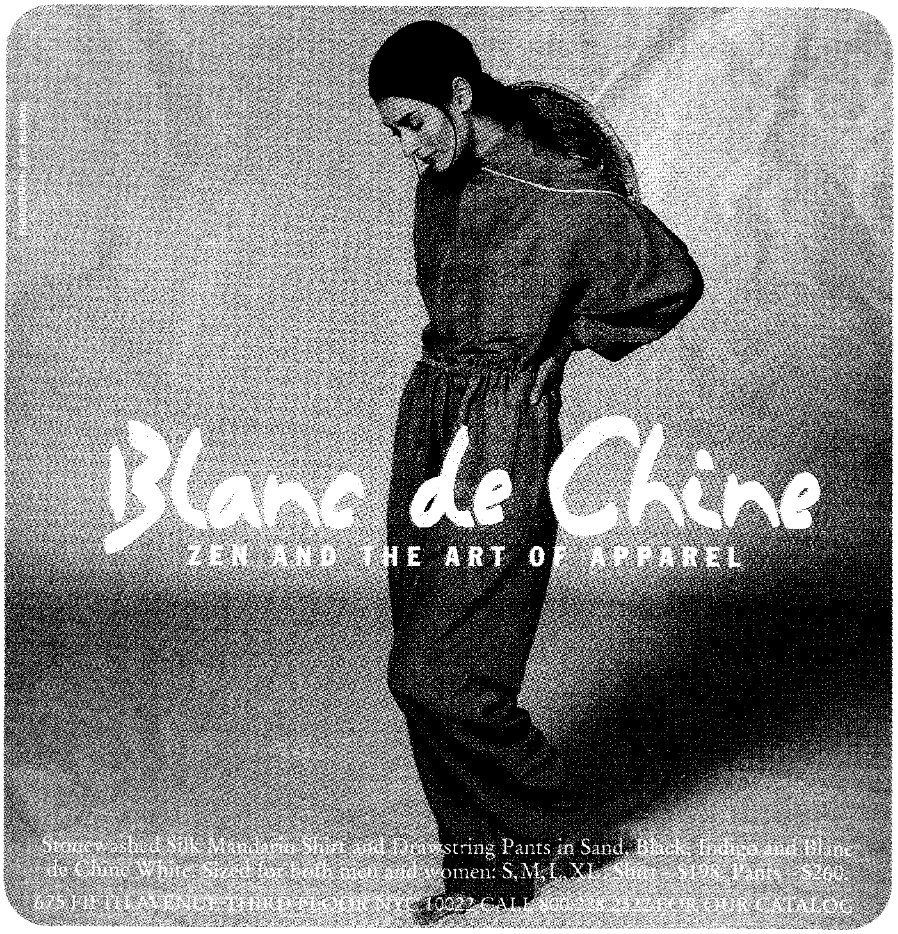
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WOOLS OF NEW ZEALAND

deaths was of the unimaginable tragedy that had befallen their 8-year-old son. The tabloid-worthy title you chose for your article about the custody arrangements concerning Luke Sawyer was not only tasteless but also clearly intended as some sort of personal slam against the deceased Sawyers. Shame on you.

Jane Kimmel
MANHATTAN

Buy and Large

YOUR RECENT ARTICLE ON ABC CARPET & Home ["The Home Team," by Linda Hall, October 9] and the Weinrib family was certainly well deserved. New York once had dozens of stores unique to the city, bigger and better than anywhere else. Now there's only one that fits that description.

Steven Schragis
MANHATTAN

Don't Forget Old Ireland

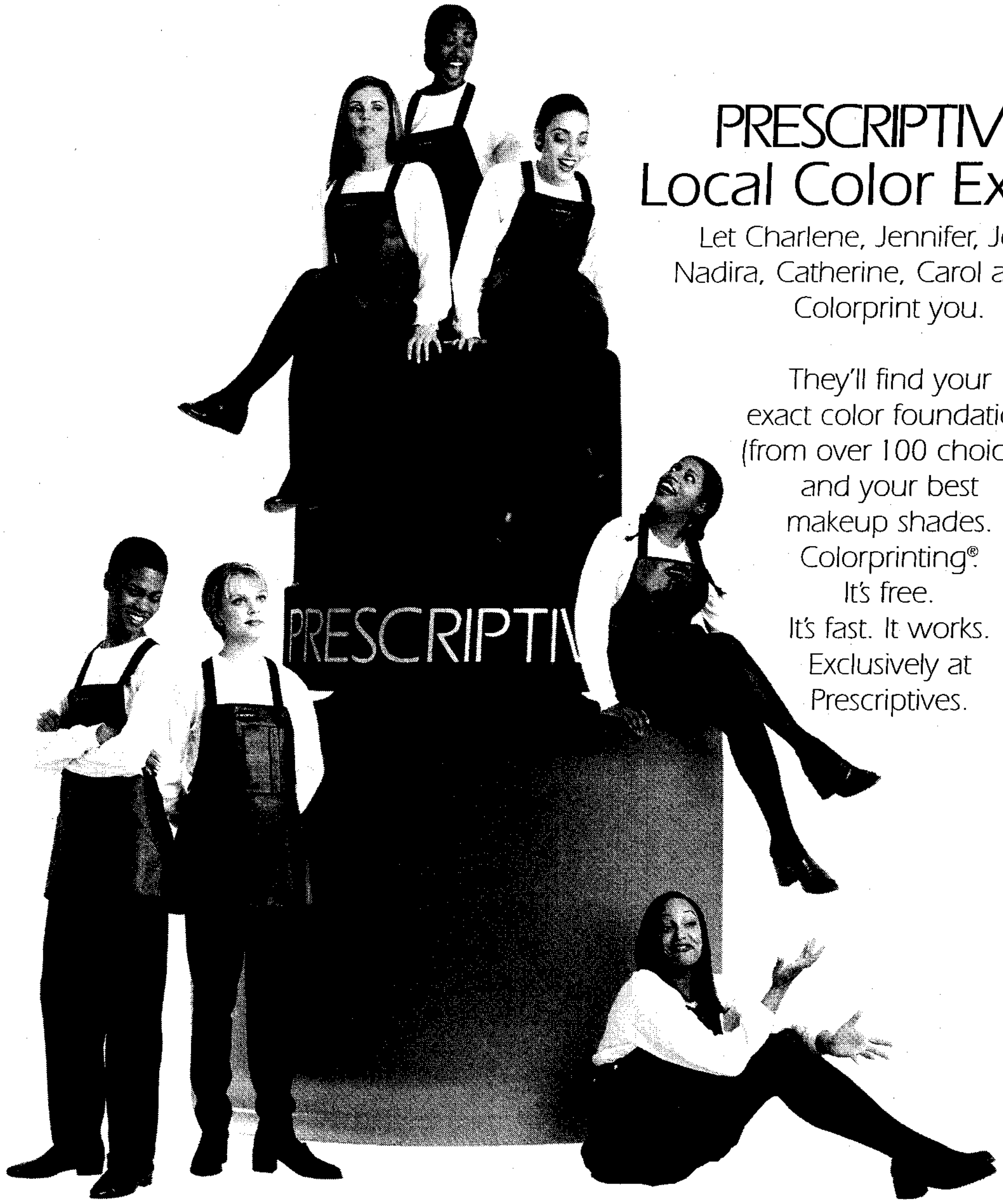
IN RANDALL SHORT'S DELIGHTFUL PREVIEW of the theater season ["Fall Preview: Theater," September 11], he refers to playwright Brian Friel as "another British author." I feel certain that Mr. Friel considers himself an Irish, not a British, author!

Nan Gilbert
NARBERTH, PA.

Learning the Hard Way

I ENJOYED THE ARTICLE BY EMILY EAKIN ON my place of employment, Adelphi University ["The Oracle at Adelphi," October 16]. Eakin managed to highlight the good parts of Adelphi—its teaching—as well as focus on the ways in which the administration's view of the world is imposed on the faculty and students.

Visiting professor Ronald Radosh's dismissive attitude toward the permanent faculty is echoed by the administration. But even in the midst of this turmoil, we, the faculty, have remained devoted to our students, teaching them to write papers, to do research, and to use the library, and, when necessary, holding their hands when they have problems. But you cannot have a university that emphasizes the life of the mind without the tools of the life of the mind—namely, books. At Adelphi there is no adequate library. My colleague who commented on the zero library budget (until this year) is quite right: Research is impossible in the Adelphi library. In the subject of histo-



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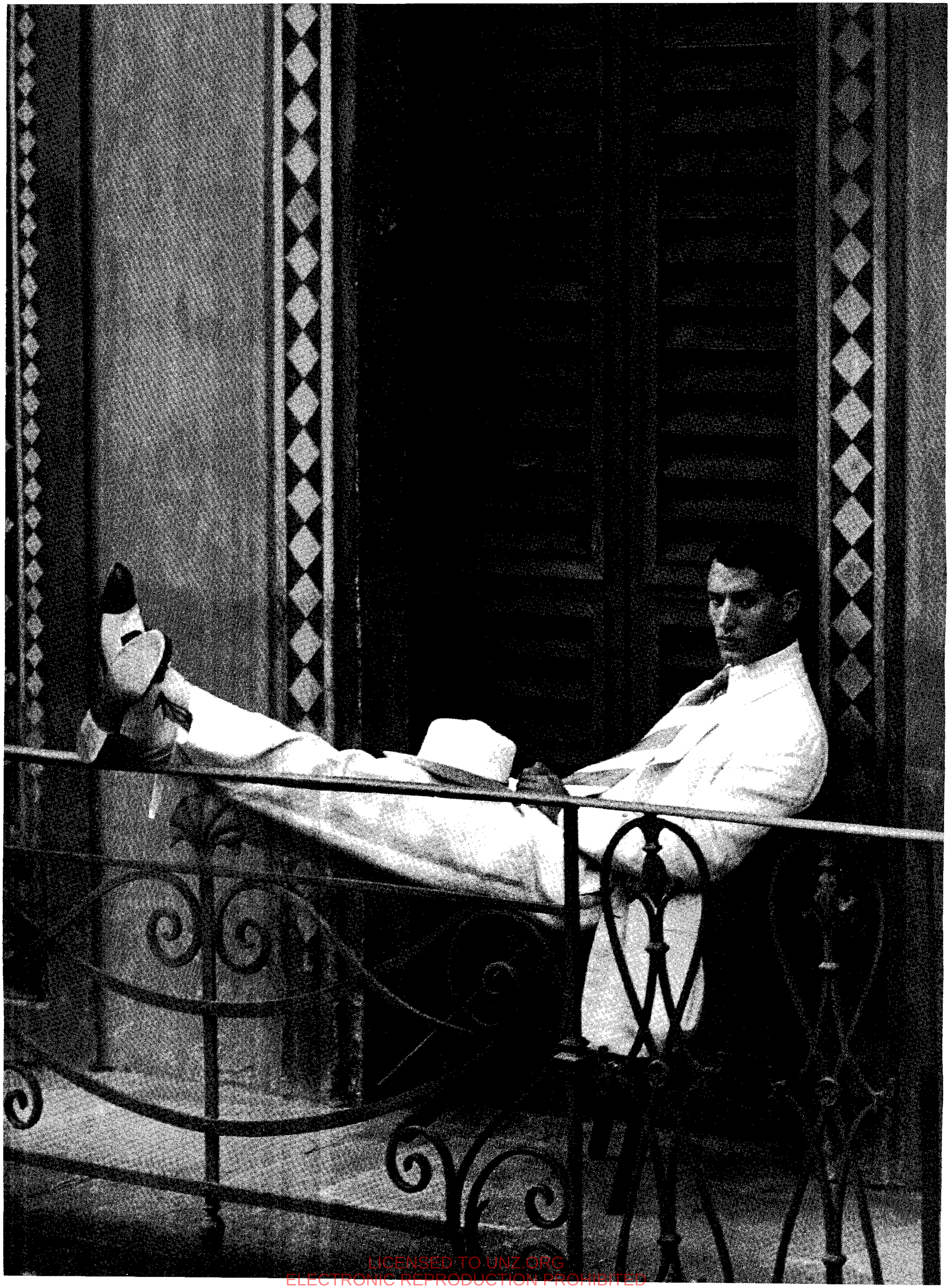

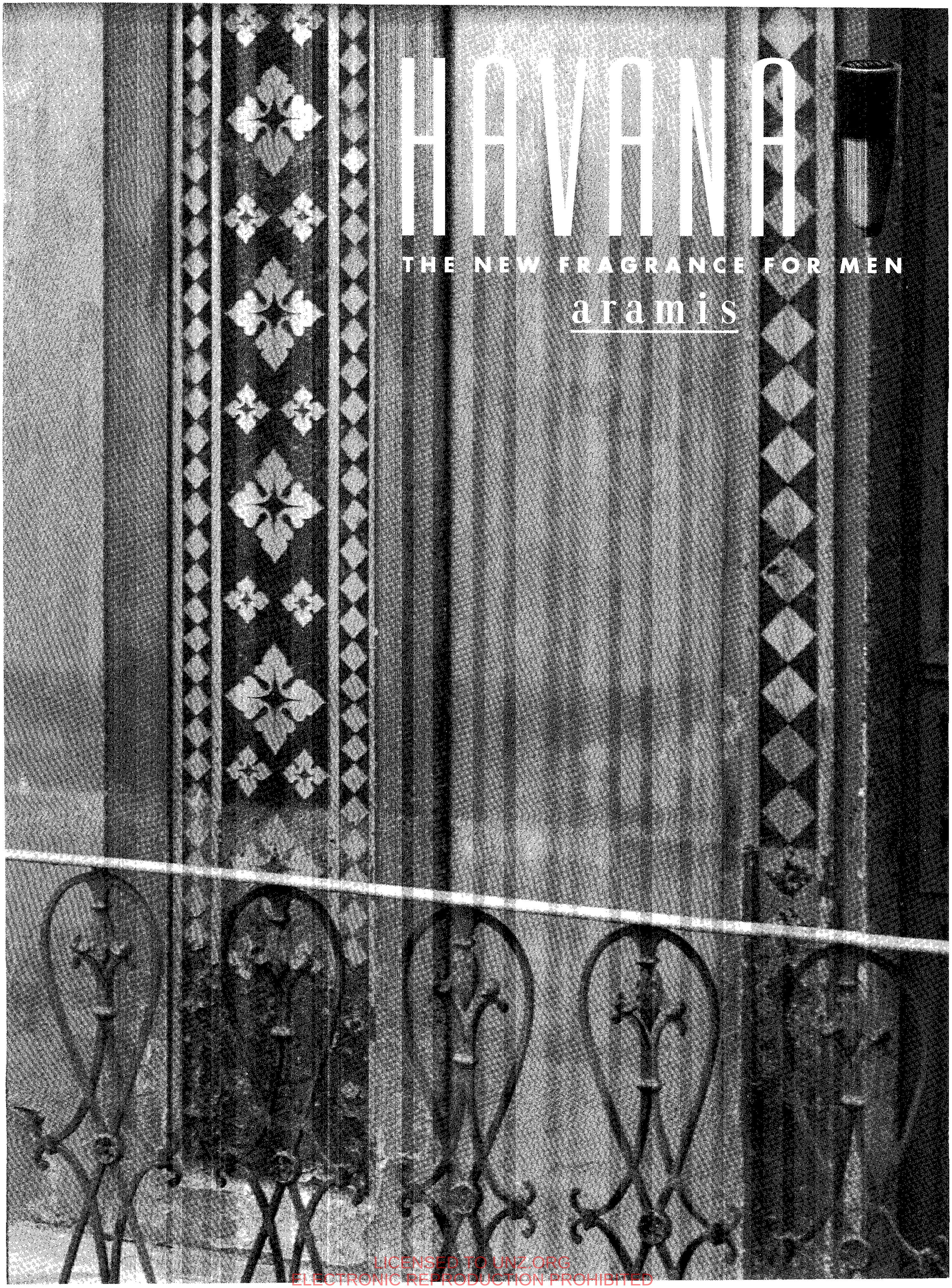
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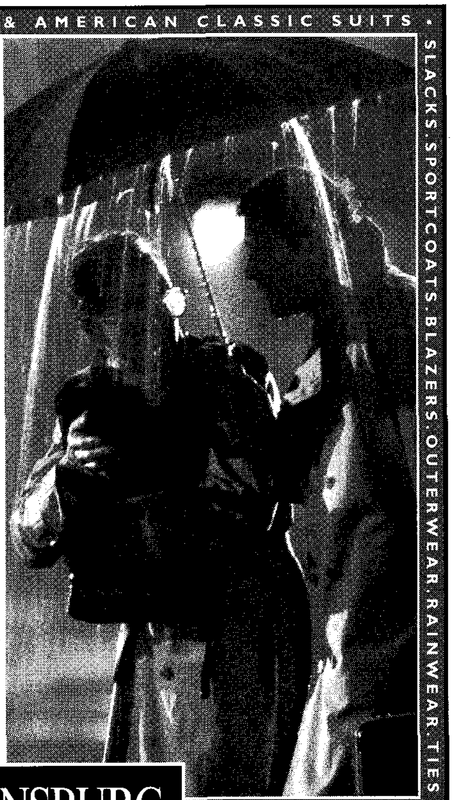

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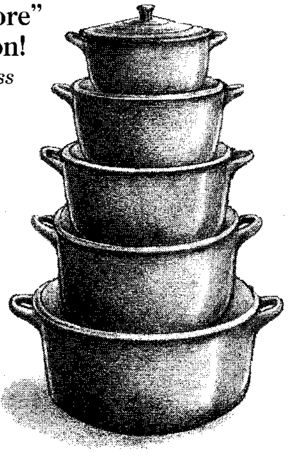

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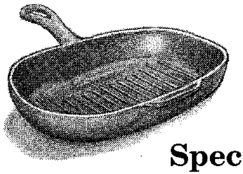

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LETTERS

ry, few books published in the past fifteen years are available, and most subscriptions to journals in both American and European history have been canceled because of budget cuts, so the kind of research my students are able to do is limited unless I can persuade them to use the libraries at Stony Brook, Hofstra, or the New York Public Library for their work. Even such books as Freud and Breuer's *Studies on Hysteria* are not routinely available. When a student from my Modern Condition class went to the library on the main Adelphi campus to get a copy, she found that the only one listed in the computer catalogue was to be found at the Adelphi University Manhattan Center on Varick Street. This was confirmed by the library staff. These are the everyday frustrations that make the life of the mind at Adelphi a mockery.

If you are wondering, given the fear at Adelphi, why I would choose to say all this in the "Letters" column of *New York* Magazine, the answer is simple: My tenure, like that of all those up for tenure this past year, was denied. Since this is my last year at Adelphi, I am free to say what I think. I also know there will be some sort of retribution. Probably the administration will try to do what it wanted to do this past summer: give my courses in the Honors College to someone else, since it was suggested that I must be too angry at being denied tenure to perform as a caring and engaged teacher. And so life goes at Adelphi.

Ann Ilan Alter
Assistant Professor of History
GARDEN CITY, N.Y.

Borrowed Interest

IN THE "INTELLIGENCER" ARTICLE "GREAT Minds Think Alike" [October 9], you note the similarity between ads for the movie *Showgirls* and the escort service Elegant Encounters. Perhaps it should have been titled "Great Minds Borrow Alike." Both ads are remarkably similar to a 1992 photograph by Tono Stano called *Sense*. It may be found in William A. Ewing's book *The Body* (Chronicle Books, 1994) on page 385 and on the front cover.

Robert Campbell
MAGNOLIA, ARK.

Correction In the "Gotham" article "Below the Blue Line Costs" (by Matt Haber, October 16), it was erroneously reported that officers in the New York Police Department are issued service revolvers at no cost to them. In fact, all officers must purchase their handguns.

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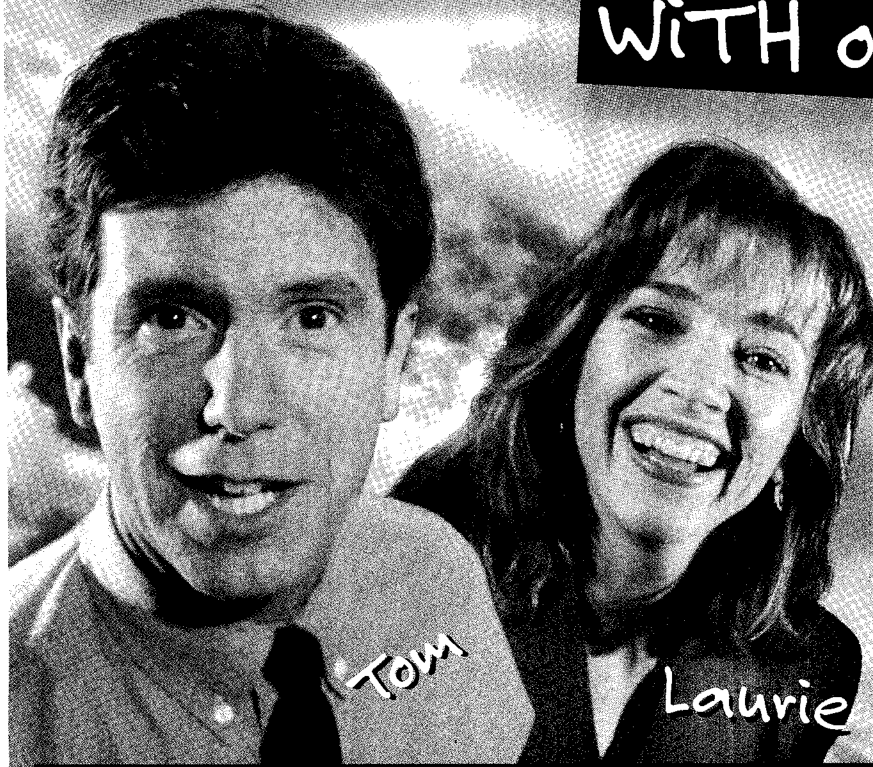

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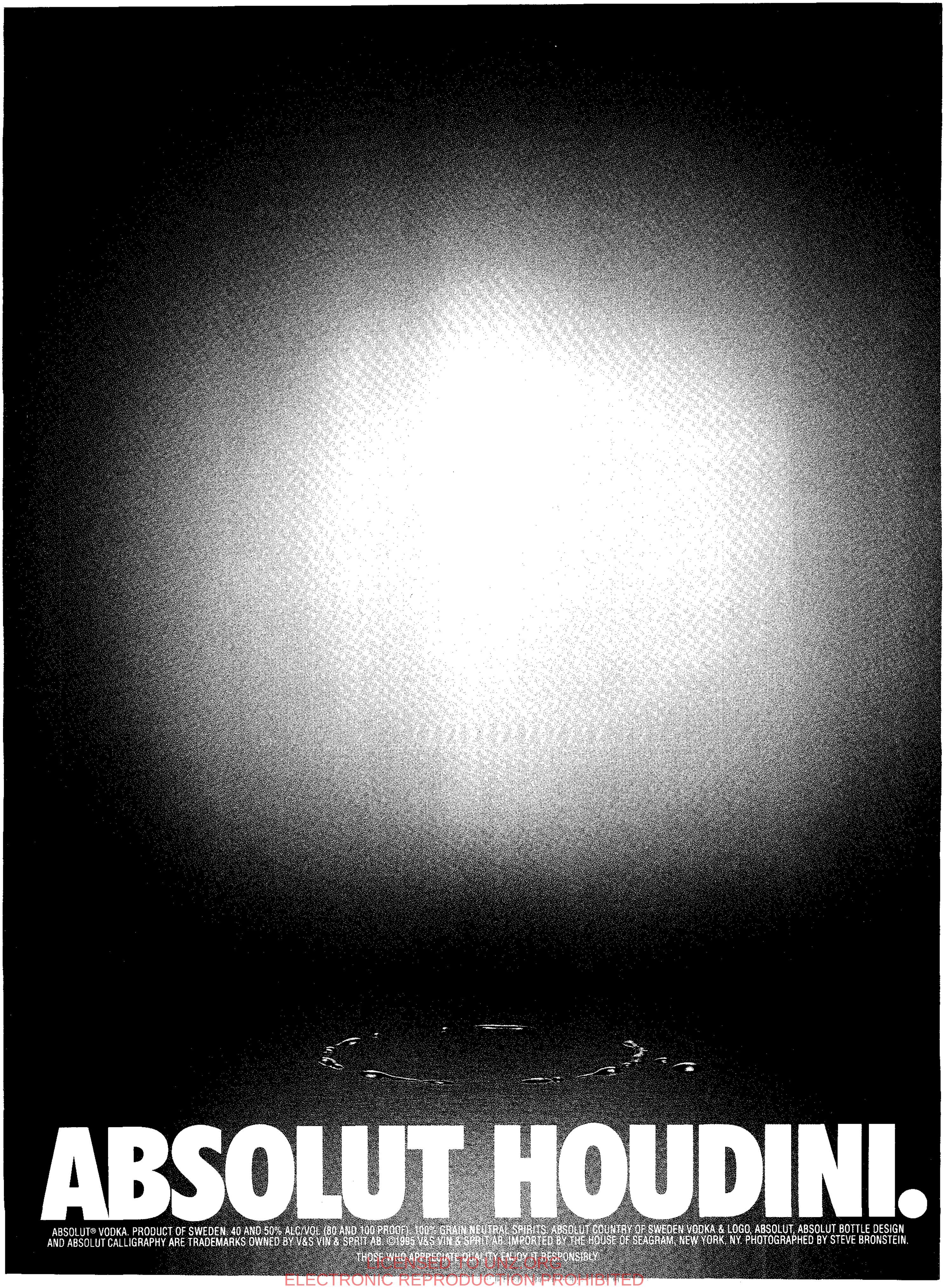

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THOSE WHO APPRECIATE QUALITY ENJOY IT RESPONSIBLY.

BY ROGER D. FRIEDMAN AND BETH LANDMAN

INTELLIGENCER

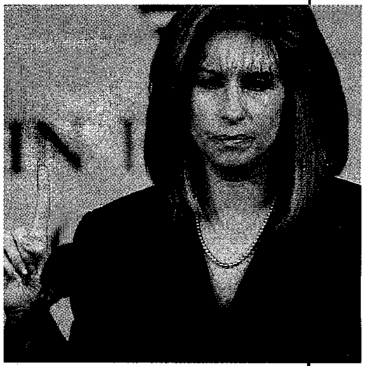
COMPTROLLING FOR DOLLARS

Democrats with money can't wait to throw it in **Carl McCall's** direction. Although the state comptroller presumably isn't running for anything until 1998, he has quietly raised more than half a million bucks. The only African-American elected to statewide office, the plainly bankable McCall is emerging as the great black hope of a Democratic Party in search of a credible candidate to pit against the unloved, perpetually vacationing **George Pataki.** On the record, at least, McCall is playing it coy. But behind the scenes his operatives admit he's "seriously" eyeing the governor's seat. "I do think he'd like to make that run," said one close adviser. The prospect has galvanized the likes of real-estate magnate **Lew Rudin,** investment banker **Alan Patricof,** and former New York *Post* owner **Peter Kalikow,** who will each pony up between $500 and $1,000 a head for two hours of drinks and canapes at Kalikow's 101 Club on Park Avenue on October 26. McCall's rainmaker Clyde Butler is expecting about 400 for cocktails and another $250,000 from a VIP dinner afterward. By amassing so fat a war chest so early on, McCall has become the burliest contender in an almost empty Democratic ring. For now, only Brooklyn Rep. **Charles Schumer** is making gubernatorial noises. But while conventional wisdom has it that a black Democrat is a gubernatorial long shot, Schumer's prospects are hardly brighter. "What chance does a Brooklyn liberal have in the hinterlands of upstate New York?" asks one insider. "*None.*"

Carl McCall: Looking up

PEOPLE WHO DON'T NEED PEOPLE

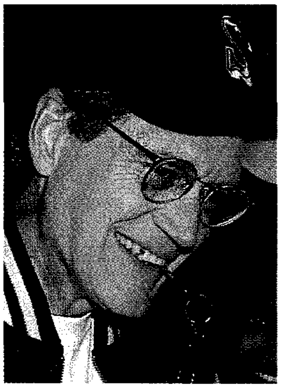
Not since *Yentl* has a single individual managed to subsume so many credits on a movie. Sources on the set of **Barbra Streisand's** *The Mirror Has Two Faces* claim the diva's control-freakishness has caused several staffers to flee in despair. Unsatisfied with producing, directing, and starring in the Tri-Star picture (now in preproduction), Streisand has taken on a whole host of lesser duties—including those of location chief; prop, wardrobe, and set designer; and wig expert—with the result that no one can get her attention. Streisand's perfectionism has reportedly exhausted everyone around her. "We all love Barbra and think she's a genius, but *no one* can wear so many hats," grumbles one disgruntled member of the production. "She's so scattered and unfocused it's a nightmare." Filming on the movie will begin in Upper West Side doctors' offices and apartments this month. But insiders say costs have soared before a single frame has been shot. "The bill for her wigs alone is astronomical," says one source. With **Lauren Bacall** cast as her mother, the 53-year-old Streisand plays a lumpy, unattractive woman who blossoms into a refined, feminine creature lovely enough to captivate **Jeff Bridges.** Such a transformation calls for a lot of fancy camera work, and Streisand is reportedly insisting that only her left profile—her loveliest—be used. "You have to admire her drive, but when she's under pressure she turns unbelievably antagonistic," whines our source. "That degree of self-absorption is pretty awesome." A Streisand spokesman denies she has driven anyone out. "Barbra pays attention to detail, but so does any good director."



Barbra Streisand: She's the boss

LEAVING LETTERMAN TO GO *LIVE*?

Is **David Letterman's** top producer preparing to jump ship to *Saturday Night Live*? A reliable source close to *The Late Show* says that **Robert Morton,** Letterman's longtime executive producer, has had multiple discussions with top brass at NBC to talk about what might be done to redeem *SNL,* where **Lorne Michaels's** high hopes for the new season are fading as fast as **Adam Sandler's** career. But while sources close to Morton say he is increasingly dismayed by Letterman's sliding ratings, the producer insists he's staying put. "How can I leave? We've got a real business going." In recent years, Letterman's Worldwide Pants has produced a mixed bag of new projects, including *The Late Late Show* with Tom Snyder and the unfortunate *Bonnie Hunt Show.* The company's latest effort is a half-hour HBO sitcom called *Emmett & Earl,* conceived by **Adam Resnick,** the man responsible for **Chris Elliot's** disastrous *Cabin Boy*. Despite the rumors, an *SNL* insider insists, "Morty is making a bundle over there. Maybe he was just at NBC visiting a friend." Yeah, maybe.



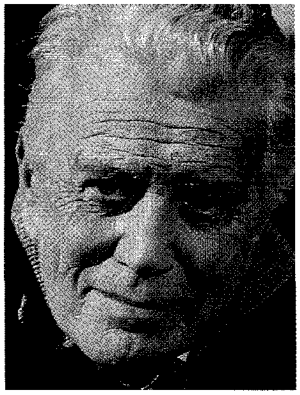
David Letterman: Later, Bob

MIGHTY SHORT-SIGHTED PLANNING

Call it the spirit of competition or just a curious coincidence, but somehow two of the season's biggest films—Miramax's new Woody Allen movie *Mighty Aphrodite* and MGM's *Get Shorty*—ended up holding their premieres at the same time last Wednesday night, just blocks apart. The *Shorty* dinner, at the Museum of Modern Art, attracted such heavy hitters as **Laura Dern, Milos Forman, Veronica Webb,** and **Cameron Diaz.** The *Aphrodite* affair—a benefit for AmFar—drew **Drew Barrymore, Mariel Hemingway, Faye**

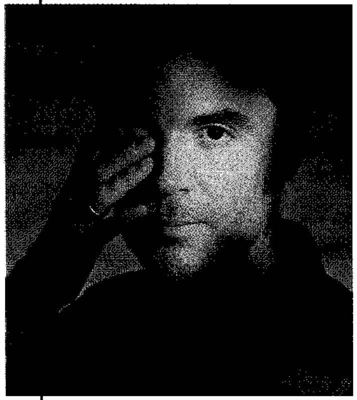
Photographs: top left, Frances M. Roberts; top right, Ira Wyman/Sygma; center right, John Barrett/Globe Photos.

Dunaway, and **David Letterman** to the St. Regis, where, incidentally, the *Shorty* stars happened to be lodged. *Shorty's* slender megapublicist **Peggy Siegal** calls the overlap "unfortunate." But Siegal's occasional rival, *Aphrodite's* slender megapublicist **Leslee Dart,** is less charitable. "It's hogwash that they didn't know about our event," she says. "They moved their premiere the day our invitation went out in the mail. It's very tough for a charity to go up against this kind of competition. The fact that Peggy Siegal and MGM decided to hold theirs on the same night stunned all of us." Adding insult to injury, **Danny DeVito**—who produced and stars in *Shorty*—appeared on the *Aphrodite* invite as an honorary committee member for the event. Siegal insists she had no choice. "We tried to find an alternative, but there were no other nights available at MOMA's screening room. Besides," she snipes, "it's apples and oranges. *Theirs* was a benefit for 600 people. Anyone with $150 could see that movie and stand on a buffet line. *Ours* was invitation-only for 175 people."


John Forsythe:
Losing his religion

FORGIVE ME, BACHELOR FATHER . . .

What's the real story behind **John Forsythe's** abrupt exit from *Sacrilege* last week? The former *Charlie's Angels* and *Dynasty* star had spent a month rehearsing his role as a tyrannical cardinal in the Broadway play, a drama about feminism and the Catholic Church. But two weeks before the show's scheduled November 2 opening at the Belasco, Forsythe suddenly shucked his vestments and headed for the door. In a statement, the actor blamed his departure on script changes that he said made his role "better served by another actor." But sources inside the production claim Forsythe—who hadn't set foot onstage in decades—sleepwalked through the part and consistently flubbed lines. Despite the mutual fondness between *Sacrilege's* cast and the septuagenarian actor, both sides agreed that he should step aside. "He wasn't giving it what we wanted," says an insider. Singing Forsythe's praises, producer **Alexander Cohen** seconds the creative-differences spin: "The part had become something different for him than his view of himself as an actor. . . . I have no quarrel to pick with Forsythe. It was a very hard parting. We're dear old friends." **Kevin McCarthy** stepped into the role last Friday.


David Byrne:
No longer Talking

DAVID BYRNES HIS BRIDGES

Talking Heads, the alterna-yuppie's favorite rock band of the late seventies and eighties, is getting ready to put out its first new album in seven years—but the band's former leader, **David Byrne,** wants nothing to do with it. Instead, remaining band members **Chris Frantz, Tina Weymouth,** and **Jerry Harrison** have hired a bunch of New Wave all-stars to sing lead on their new songs, including **Deborah Harry,** XTC's **Andy Partridge, Johnette Napolitano, Michael Hutchence, Richard Hell,** and **Ed Kowalczyk** of Live. What happened to Byrne? "He's given us the cold shoulder professionally and socially," says Frantz. "After begging and pleading with him to get back together, we decided to do this."

SCHOOL CHUMS; HEIGH-HO SYLVIA

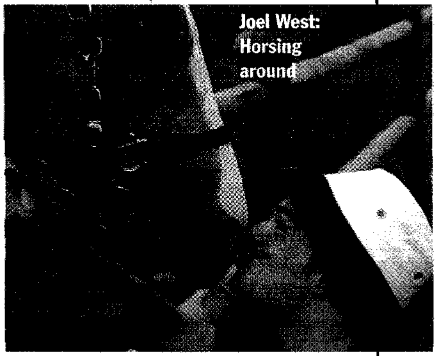
RUDY'S CREW: A dozen of the city's highest-profile powerbrokers are meeting for a low-profile breakfast Wednesday with new schools-chancellor **Rudy Crew.** Attendees are to include Skadden Arps's **Joe Flom,** New York *Times* publisher **Arthur Sulzberger Jr.,** Time Warner's CEO **Gerald Levin,** Loews's **Andrew Tisch,** the *Daily News's* **Mort Zuckerman,** Colgate-Palmolive's **Ruben Marks,** and developer **Jerry Speyer.** Pencil, Inc., a nonprofit education group, organized the event.

SPIRIT OF SUCCESS: Nothing like keeping it in the family. With New Age health guru **Deepak Chopra's** *Seven Spiritual Laws of Success* about to hit the 1 million mark in sales, his California-based publisher, Amber-Allen, has agreed to publish a book by Chopra's 20-year-old son, **Gautam,** a student at Columbia University. *Child of the Dawn* is a parable about a little boy who survives the mean streets of India using—what else?—the seven spiritual laws.

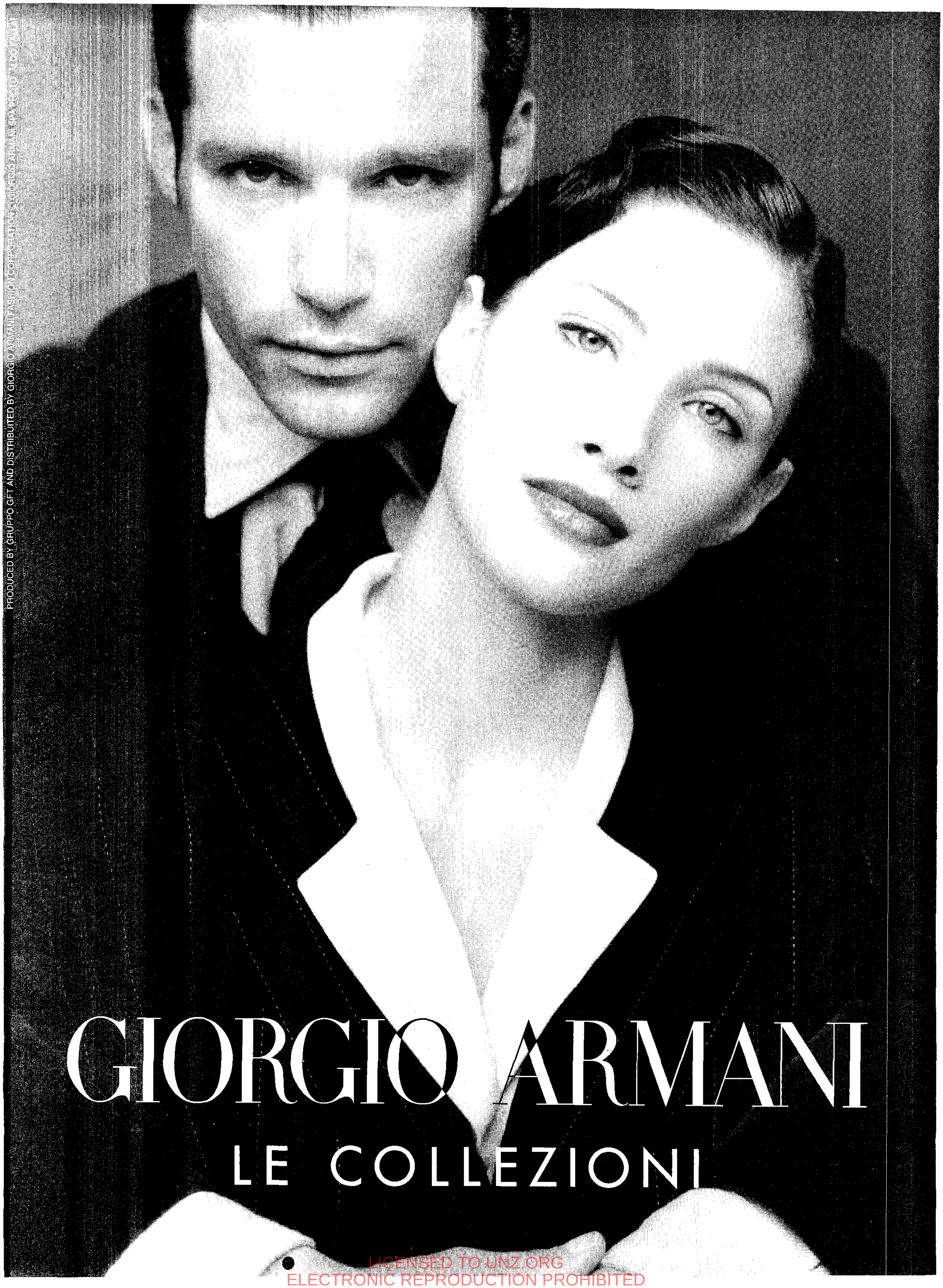
COFFEE KITSCH: While dining at a downtown restaurant, perennial partygoer and occasional actress **Sylvia Miles** was reportedly approached by a waiter who asked her how she would like her coffee. "The same way I like my men," she cackled. "I'm sorry, Ms. Miles," the waiter allegedly replied. "We don't serve gay coffee."

CALVIN KLEIN GOES WEST

Looks like **Calvin Klein** is cleaning up his act. In contrast to the pierced, sallow, tattooed teens of recent campaigns, the designer has chosen as his latest poster boy the impossibly fresh-faced Joel West—his real name, we are assured—who was discovered by Boss Models while he was on a church outing at the Mall of America outside Minneapolis. Soon after, the 20-year-old became the first male model to sign an exclusive contract with Calvin Klein. But while the suddenly well-to-do postadolescent left his parents' Iowa horse farm for a Park Avenue apartment, West claims his true obsessions are horses, nature, and poetry. Less-rural sorts can catch him when his towering image is unveiled in Times Square next month. Look for the boy in the briefs.


Joel West:
Horsing around

Photographs: top left, Dana Fineman/Sygma; center left, B. Little/Sygma.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THE FRONT PAGE

Please Please, Let It Be

The Fab Four "reunion" isn't an event so much as an act of forcible nostalgia.

George Harrison, the moppiest top, said not too long ago, "As far as I'm concerned, there won't be a Beatles reunion as long as John Lennon remains dead." But as anyone born during America's Great Fruitful Period (1946–64) will fondly recall, nobody ever listened to George.

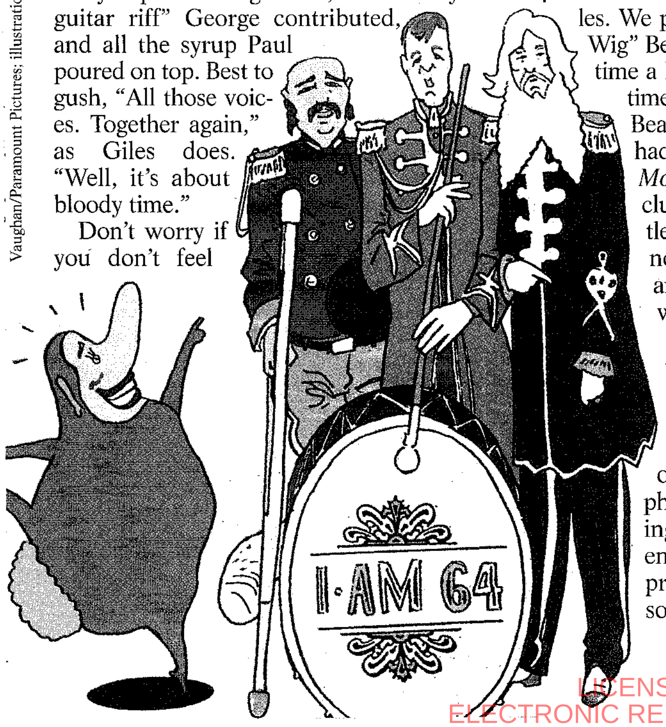
So they're back: Paul, George, and Ringo. And John, via celestial satellite. They were on the cover of *Newsweek* last week, heralding the predetermined Re-Beatlemania that will reach its hysterical zenith November 19, with the release of "Free As a Bird," the first new Beatles single since "You Know My Name (Look Up the Number)" caused such a stir in 1980. Best not to dwell on the fact that "Free" was actually a demo track Lennon made before he was killed, a song that apparently didn't make the cut on the treacle-and-Ono *Double Fantasy* album, or on the posthumously stitched-together *Milk and Honey*. Best to simply appreciate, as *Newsweek*'s Jeff Giles effusively does, the "two beats on snare" Ringo begins the "lovely, melancholy slip of a song" with, the "bluesy slide-guitar riff" George contributed, and all the syrup Paul poured on top. Best to gush, "All those voices. Together again," as Giles does. "Well, it's about bloody time."

Don't worry if you don't feel that way; you bloody well will. ABC, which spent $20 million to acquire the rights to broadcast a six-hour Beatles anthology (including the world premiere of the "Free As a Bird" video!), is renaming itself "ABeatlesC" for the month of November and launching a promotional campaign that will include ABC stars such as Tim Allen singing their favorite Beatles tunes; theatrical trailers played in actual movie theaters as well as on monitors at Blockbuster Video stores and on the Sony Jumbotron in Times Square; and city buses that will be shrink-wrapped to look like Peter Max's Yellow Submarine. "It kind of redefines the word *event* for us," Chris Carlisle, ABC's vice-president of marketing, told *Variety*. "I think this is a cultural event."

The first time, *maybe*.

Don't misunderstand. We adored the Beatles. We played the Milton Bradley "Flip Your Wig" Beatles board game. We screamed anytime a Beatles song came on the radio, anytime, in fact, anybody even mentioned the Beatles, or Liverpool, or said something had a good beat. Until *Dark Side of the Moon* came out, we took our drugs exclusively to the Beatles. For us, the Beatles were the coolest thing since the dinosaurs—but we were younger then and our frame of reference was somewhat limited.

We have more perspective now, thanks in no small part to these interns we have in the office, always scurrying about underfoot, cheerfully making us feel ancient. A couple of days ago, one of them was on the phone, apparently on hold and listening to Muzak. "*Wow!*" he said, loud enough that even our aging ears pricked up. "I haven't heard this Police song since I was in grade school!"



Vaughan/Paramount Pictures; illustration by Istvan Banyai.

PLAYING THE METRO CARD "The real question is how city riders are doing compared with the rest of the state. But the fact that city subways and buses carry mostly minorities can be the basis of a complaint. It's not an attempt to fan the flame," Joe Rappaport of the Straphangers Campaign told *New York* when asked about its plan to sue the MTA on the basis of racial discrimination in order to prevent a fare hike.

A MILLION FLUSHES Things might not have been so peaceful had a million men—instead of the 400,000 estimated by the United States Park Service—really shown up at Louis Farrakhan's march on Washington last week. "The organizers of the march provided 1,000 Porta-Johns," Captain Tom Wilkins of the U.S. Park Police told *New York*. "But we told them they would need 3,300. We use a ratio of one toilet per 33 people. As it is, the parks service provided a couple hundred extra."

ZZZ-RATED *Jade is rated R (Under 17 requires accompanying parent or adult guardian). It includes profanity, nudity, sexual situations, sexual devices, a naked corpse, pornographic photographs and videotapes, and some gruesome violence. And it's still dull.*—Parental advisory appended to the *Times* review

"Sometimes those extra comments are necessary," critic Janet Maslin told *New York*. "I often think the MPAA's warnings do not see the forest for the trees."

Police

FOR COPS WHO HAVE CONSIDERED SUICIDE

CHIEF MICHAEL MARKMAN COULDN'T figure it out. The newly promoted NYPD chief of personnel was staring at the officer-suicide numbers, and they didn't make sense. Over the past decade, there had been an average of seven suicides annually, a ghastly enough statistic but nothing like the past two years. In 1994, there had been twelve cop suicides—the highest since the Depression—and in 1995 there had already been seven. Police Commissioner William Bratton had made it one of Markman's top priorities to figure out why. And do something about it.

But the year that Markman was fixated on wasn't last year or this year; it was 1992. That year, there had been only one suicide. "I didn't understand the precipitous drop," he says, "but [then] I learned of the anti-suicide video."

By Their Own Hand, a 35-minute videotape directed by Jonathan David and produced by the Police Foundation, was shown to 26,000 officers that year. In addition to telling officers where to get help, it included interviews with surviving family members describing their own feelings of helplessness watching their loved ones sink into depression and eventually suicide. "It was like watching someone rolling down a hill with no way to stop them," says one police widow in a particularly poignant segment. The widow describes how her husband of 26 years, a highly decorated emergency-service lieutenant, began to lose weight and became withdrawn and disinterested. When he finally agreed to see a psychologist, she recalled, she didn't think another day or so would be critical. But then the day before his first visit, just as they put their coats on to leave the house for lunch, their favorite song began playing on the radio. "He asked me to dance, and we danced the whole song with our coats on." That evening, the officer shot himself with his service revolver.

"I watched *By Their Own Hand,* and I was so taken aback," Markman recalls, "I realized we had to do something to get information to families." However, simply reshowing the film was not an option; everyone had gotten pretty tired of seeing it: "Training officers would hear comments like 'been there, done that,' 'enough already,' 'let's move on,' etc." Despite the film's obvious power, it has only been shown to smaller groups of officers since 1992.

Consequently, the NYPD, using $70,000 supplied by the Police Foundation, plans to distribute a new, ten-minute suicide-prevention videotape directly to the homes of 46,000 Police Department employees—officers and civilians—over the next few months, Markman told *New York.* The video will be similar to *By Their Own Hand,* Markman says, but with a greater emphasis on "all the department services available, including the Early Intervention Unit as well as outside resources that can be of assistance."

Also, he says, "our Early Intervention Unit is visiting all commands to explain to the troops this program, and posters which list the warning signs of stress will be posted throughout the department. We are serious about helping our people."

The NYPD has also developed a computerized self-help line that cops can call anonymously. The help line, which goes into service in January, works not unlike a women's-magazine personality test. The caller answers a series of questions by punching numbers on a touch-tone phone; the program then analyzes the results and tells the caller the probability that he or she has a problem needing professional help.

The approach may seem impersonal, but that's the point, says Captain Michael O'Neill of the Employee Relations section. "Cops don't talk about their feelings, and this self-help line asks questions the cops would not talk about to others," he says. "They deal with so many people who expect them to be the ones to help them in their trouble that cops cannot admit, even to themselves, that they may need help."

The department also wants to make it easier for cops to accept that help. For decades, cops who required counseling—and who had their guns taken from them for any length of time—were derisively labeled as being in "the rubber-gun squad," but now, Markman insists, "getting professional help will not hurt anyone's career."

As to why cops kill themselves so frequently—the rate of suicide on the force is 30 percent higher than in the general population—the reasons aren't so mysterious: It's a stressful, often depressing job. Nevertheless, cops kill themselves for the same reasons many people do; psychological autopsies performed on police suicide victims showed that in almost 85 percent of the cases, the victim had been depressed about a relationship and had been drinking. The difference is that cops have guns.

"Most people who have contemplated suicide while having too much to drink do not have a gun readily available," says Michael Julian, former NYPD chief of personnel and now security director at Rockefeller Center. "Those people wake up the next day and think, 'What a crazy idea that was,' but dead cops don't wake up."

JOHN CONNOLLY

Art

THE ART OF SQUALOR

IN MOSCOW IN THE BREZHNEV SEVENTIES, Ilya Kabakov and Vladimir Tarasov were each other's favorite fans. Kabakov, the underground artist, would slog through springtime slush from one inconvenient neighborhood to another to catch Tarasov, the outsider composer, and his band playing plates and spoons and scraping chairs back from a table. Tarasov would climb the dark and dirty back stairs at 6/1 Sretensky Boulevard, past floor after floor of single-family apartments containing maybe twelve families apiece, and check out what Kabakov was doing with pots and pans.

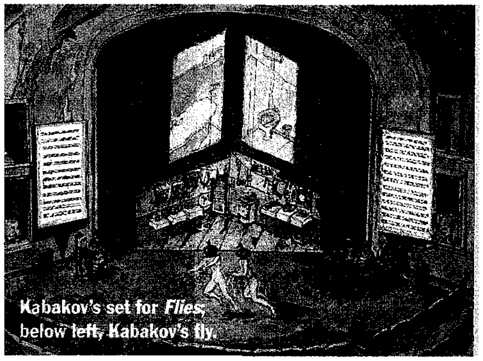
These days, when the pair gets together at the blond table in Kabakov's downtown loft, they riff on the squalid, soul-chilling charms of life in the communal apartments they left behind.

One night, Tarasov started it: "The toilet. This makes very interesting music."

"I've done that," said Kabakov, who has a deceptively cherubic grin. "You sit on the toilet and sing."

"Singing from the rain," sang Tarasov.

Tarasov won't be singing at the Brooklyn Academy of Music's Majestic Theater on Thursday night. But he has composed the score for Kabakov's theatrical debut as writer, set and costume designer, conceiver, and director. *Flies,* a multimedia extravaganza set in a communal kitchen, will be staged for three performances through October 28, with Kabakov and his wife, Emilia, onstage reading, and Tarasov and his band onstage playing. *Flies* is this season's third and final production in BAM's new "Artists in Action" initiative, which allows visual artists to take control over theatrical performances for which they'd usually be relegated to set designer.


Kabakov's set for *Flies*; below left, Kabakov's fly.

By now Kabakov is so recognized in the West that Cologne's Museum Ludwig named its twentieth-century Russian survey last year "From Malevich to Kabakov." His walk-through "total installations" merge text, drawings, paintings, slides, bare light bulbs, regulation-drab Soviet walls, and often Tarasov's music. They evoke the lives of the madmen and dreamers who inhabited the world of the communal apartment, where for all the years of communism, a 40-foot room was enough for four generations, and noisome kitchens and toilets were shared with a dozen other clean or loathsome families, all of them talking at once, while the radio blared patriotic songs.

So the set and the music were a cinch. Ditto the slides to be projected overhead: the toilet, in photos and banal illustrations. The trouble was that Kabakov wanted a dance for his "musical phantasmagoria," and he wanted people-size "flies" to dance it. Kabakov likes flies because they are dirty and obnoxious but also capable of soaring flight. Finding a like-minded choreographer proved a little difficult, but he eventually enlisted the well-known postmodernist David Dorfman. But then, Kabakov also wanted the contrast of a romantic ballet pas de deux amidst the madness, to be danced by Tarasov's 20-year-old daughter, Maria Tarasova, who is a ballerina in Vilnius. And she needed a partner.

Emilia Kabakov made phone calls. These produced a scrap of paper with two names on it: Peter Martins and Nathalie Gleboff. The Kabakovs appeared at the stage door of the New

PUBLISHING

One Frigging Great Lexicographer

Ah, yes. "Near *fund-raiser* and *funky*," says a prim, arid Jesse Sheidlower as he extracts a three-by-five card from a drawer somewhere about a third of the way through a room full of pale-gray steel card catalogues located in the bowels of Random House. He reads a yellowed snippet from a 1978 *Rolling Stone*: "I'm not going to let some *fuckhead* stand in the way of my record's success."

For the past nine months, Sheidlower, "one of lexicography's bright young stars" according to his publicist, has scoured company files, Henry Miller novels, American slavery accounts, Vietnam buddy books, and, he admits, "a certain amount of explicit pornography" to compile what may be the first dictionary devoted to a single word, albeit an extraordinarily malleable one:

Dutch fuck *noun*, an act of lighting one cigarette from another

fiddlefuck *verb*, to play or fiddle about

"It's not a collection of synonyms. We don't have *screw* in there," says Sheidlower, 27. "For *every* sense of *every* word, it's backed up by citations from the earliest one we've been able to find to the most recent within reason."

fox *noun*, in phrase *hotter than a fresh-fucked fox in a forest fire*: extremely hot (in any sense), jocular. **1974** E. Thompson, *Tattoo* [refers to1940s]: *It's a bitch down there. Hotter than a fresh-fucked fox in a forest fire.*

"So it's like the *OED* in style . . . "

He shrugs.

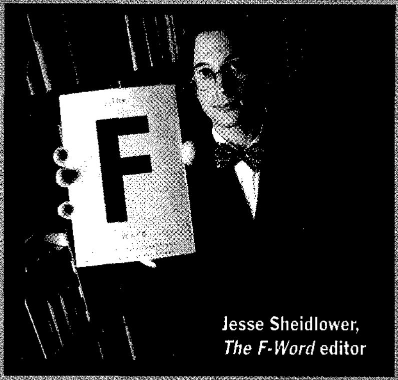
" . . . only for the word *fuck*."

He smiles. "We had to get permission from Si on this one," he says, meaning S. I. Newhouse, his publisher's owner.

The F-Word is 233 pages long, contains several hundred variants and thousands of citations, and yet Sheidlower, who spends his non-F-word time working on volume two of J. E. Lighter's massive *Random House Historical Dictionary of American Slang*, does not seem at all talked out on the topic.

"*Fuck* is losing its strength," he says. "In 1948, Norman Mailer had to use 'fug' in *The Naked and the Dead*. Three years later, James Jones spelled it out in *From Here to Eternity*." But now, the editor predicts, "eventually the New York *Times*, *Newsweek*, will all come around. . . ."

Sheidlower himself, despite exquisite grooming, is not above the occasional utterance. "Well, not *that* often. Obviously I tend to be more . . . well, I'm not Snoop Doggy Dogg."


Jesse Sheidlower, *The F-Word* editor

Sheidlower is rather the type of fellow who pours through Evelyn Waugh novels, displays enthusiasm for Celtic music and single-malt scotches, and who, at his home on Beekman Place, whips up baroque six-course dinner parties–cum–graduate seminars, where he hustles guests into his bedroom to inspect the vintages stored in his refrigerated wine cellar (no sipping, please, until the wine finds its proper temperature). Also, the type who went to the University of Chicago and then on to Cambridge for graduate work, but who, somewhat ironically, grew up on—"Don't talk about that," he begs wanly; "I *hate* Long Island"—the Island.

Jesse Sheidlower is just about the most sincerely un-pop personality to produce an authentic pop artifact.

"I would like it to be regarded as a book that is fun, but as seriously done," he says, seriously. "How I would *not* like to see it used is in any way encouraging obscenity."

Though he adds, perhaps less seriously, "Theoretically, if this sold well, we could do a book even larger about *shit*."

ALEX WILLIAMS

Illustrations by Ilya Kabakov; photograph by Jessica White.

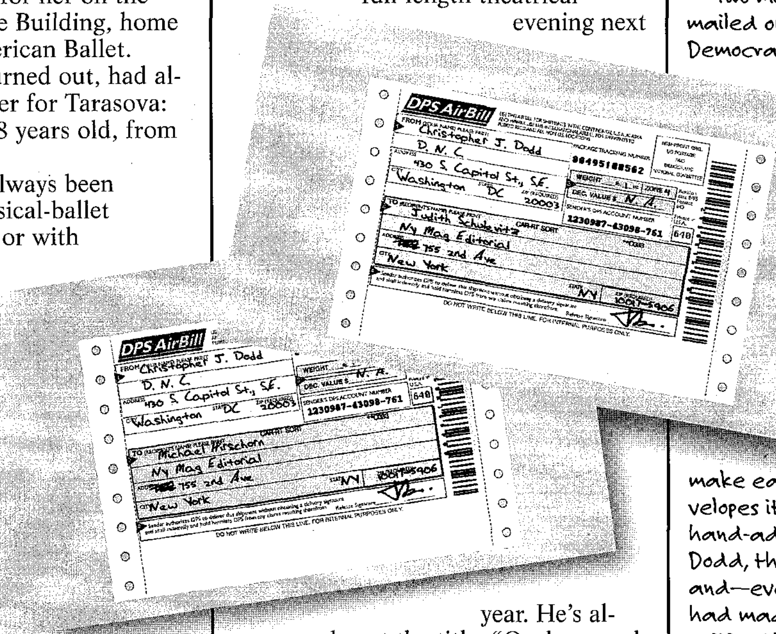
York State Theater, paper scrap in hand. "What is this name?" demanded the guard. "I can't help you." As the Kabakovs emerged in bright sunlight to search out the school of the New York City Ballet, they passed three girls in white shirts and tight black jeans. "Ballerinas!" cried Kabakov, and walked over to them. "Oh, Madam Gleboff!" the girls said, and directed him to look for her on the fifth floor of the Rose Building, home of the School of American Ballet. Madam Gleboff, it turned out, had already chosen a partner for Tarasova: Anton Pankevitch, 18 years old, from St. Petersburg.

Dorfman has not always been pleased with the classical-ballet dancers in his midst, or with Kabakov's hands-on choreographic collaboration. "I don't like ballet," he says during a rehearsal break. "I find it staid and artificial." In the beginning, there were also misunderstandings about whose musical phantasmagoria this was, anyway. "I want to realize his dream," says Dorfman, "with my aesthetic leanings."

Kabakov weeps as dancer Sondra Loring rehearses a dramatic, distorted postmodern version of Tarasova's leaps. Loring's housefly yearns to soar but is earthbound. "Bravo!" Kabakov claps. "Genius, absolutely!"

If audiences agree, the Russian wants to produce a second part for a full-length theatrical evening next year. He's already got the title: "Orpheus and the Toilet."

AMEI WALLACH



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SOCIETY

If the Shoe Fits, Drink It

"It was a chivalrous gesture to the woman next to me," says writer and party fixture Anthony Haden-Guest, when asked what possessed him to imbibe from a black satin pump at a fortieth birthday party for Ford Models CEO Katie Ford at Chateau Marmont in Los Angeles. "Regretfully, she was very charming, but I can't remember who she is."

The unshod woman in question was, in fact, Evie Quaid, the wife of actor Randy Quaid; and lest anyone lay all the blame on Haden-Guest for resorting to the dinner-party equivalent of putting a lampshade on your head, Ms. Quaid was a happy participant.

To put the gesture in a historical context: "It's in dispute, but it probably comes from the Toulouse-Lautrec era in the lowlife of Paris in the late nineteenth century . . . when it was considered very racy, risqué, and sexy," etiquette expert Letitia Baldridge says. "Now I think it would be considered grossly unattractive. It's an attempt to call attention to oneself." Haden-Guest, at least, freshened the ritual by drinking chardonnay, not champagne, out of Mrs. Quaid's shoe. The taste, he reports, "was kind of shoe-y."

A spokesman from the New York City Department of Health was more sanguine. "We are not aware of any disease or outbreaks associated with drinking champagne from shoes, and most of the fungus one would find there would be killed by the acid in one's system or the alcohol in the [wine]."

RUTH G. DAVIS

Politics

XOXO, BILL

"The basic idea," explains Adam Sohn, a spokesman for the Democratic National Committee, "is that you are picking up a piece of mail that looks not like every other one you ever got from a corporation . . . a charity or, you know, a political party."

Two months ago, when the D.N.C. mailed out its 1995 Presidential Poll and Democratic Party Membership Acceptance Form (a fund-raising letter), it decided to use some new direct-marketing technology. "They call them signature fonts," explains Harold Grey, from the International Typeface Corporation. "You write a couple of letters in your handwriting, and then they send you a font." With the signature font, the D.N.C. was able to make each one of the millions of envelopes it sent out look as if it had been hand-addressed by Senator Christopher Dodd, the D.N.C. general chairman, and—even more realistically—as if he had made a mistake when he began writing the street number and had had to scribble it out.

"It is more successful than anything we've ever used before," says Sohn. Others were less enthusiastic. "It's the kind of thing that when you don't have an issue, you fall back on technique," says Jerry Huntsinger, head of Huntsinger and Jeffer, a direct-response ad agency. "I like the handwritten font, but the attempt to indicate that somebody had scribbled and made a mistake was overkill. . . . When it crosses over like that, it becomes junk mail." Some wondered if perhaps politics, an arena where the public is already sensitive about deceit, is not the best place for trickery.

"How do you respond to that?" asks Sohn. "I'm positing to you a possible reaction that somebody looks at this and says, 'Huh, that's an innovative way of trying to get me to open the mail.'. . . It's very dangerous to assume that the public, you know, the non-media, non-Washington-inside-the-Beltway folks are going to say, 'Oh, my God, a personal note!' and then feel betrayed. . . . That's not giving them enough credit."

"If they're not interested, they can certainly discard it," added Diane Reis, another Dodd spokesperson. "That's their prerogative."

NORMAN VANAMEE

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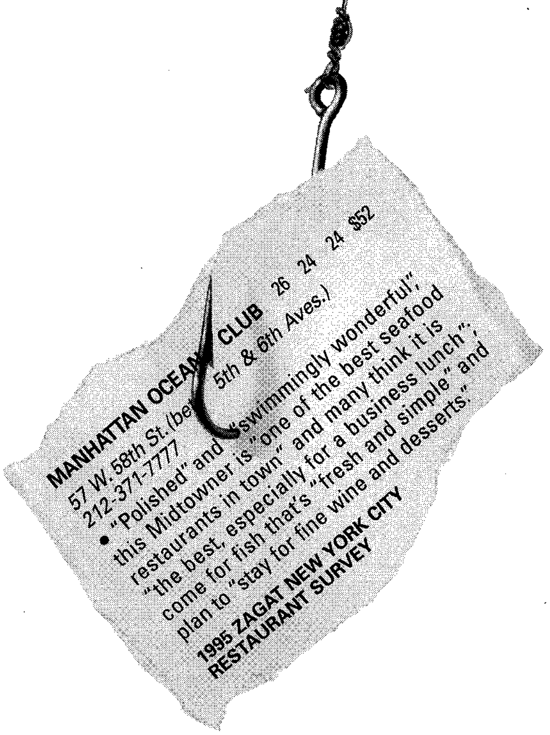

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Apocalypse Again

At the Sony Lincoln Square Theater for a private screening of Francis Coppola's personal 70-mm. print of 'Apocalypse Now.'

By Alex Williams
Photographed by Patrick McMullan

Above, At Sfuzzi after *Apocalypse Now,* film vets George Berndt, Michael Kirchberger, and Andy Aaron. Right, Si Newhouse's son Sam with Leonard Stern at the Delta Society animal-service-award winners' cruise on Stern's boat.

"IN THE HELICOPTER ATTACK SCENE, ONE REEL TOOK six weeks of shooting, and one editor worked for a year doing nothing but that," marvels Andy Aaron, a sound editor on *Apocalypse Now.* "Babies were born, people were married. All sorts of things happened on the post-production of this movie."

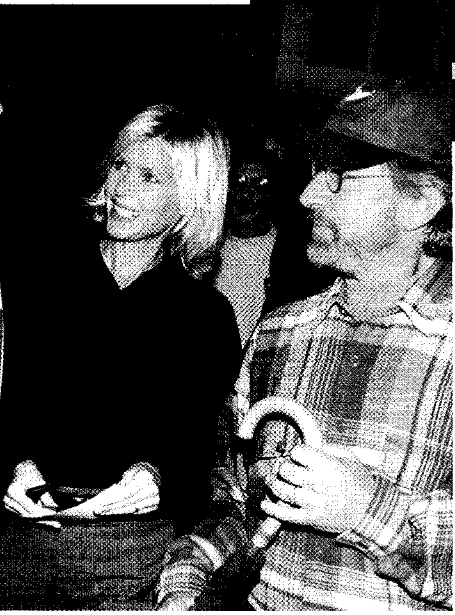
So what if Francis is stuck in Napa tonight and Larry (now Laurence) Fishburne is tied up in previews Off Broadway? For New York's film-tech community, this screening is a wake of sorts, a solemn observance of the *old ways,* before the bottom line drove out Hollywood craftsmanship.

"Craftspeople *scraped emulsion* [on the celluloid] to create a fading effect," stresses PBS producer Ellen Schneider.

Sure, Francis just spent and spent, but at least all that money *bought* something—certainly for those who pulled tours in the Philippines and California.

"[The original six-hour cut] was screened at Francis's house in Pacific Heights," recalls Michael Kirchberger, an assistant editor on the film. "There are still things that *aren't* in the film I think *are* in the film." What was lost? "In the earlier cut, Brando reads the *entire* 'Hollow Men.' It took something like eight minutes." He smiles. "Francis really resisted cutting it. He wanted schoolkids in Iowa to hear an Eliot poem."

Above, Robert Kennedy and wife Mary Richardson with Billy Baldwin at the Creative Coalition dinner at the Pierre.



At director Barry Sonnenfeld's Amagansett house following a premiere of his new film *Get Shorty,* Sonnenfeld with Kate Capshaw and Steven Spielberg; Steve Crisman with Mariel Hemingway and Roy Lichtenstein (above). At the Players club for the *Architectural Digest* party (far left), playwright Larry Kramer smooches Betty Comden.

Sonnenfeld photographs by David Alloca/DMI

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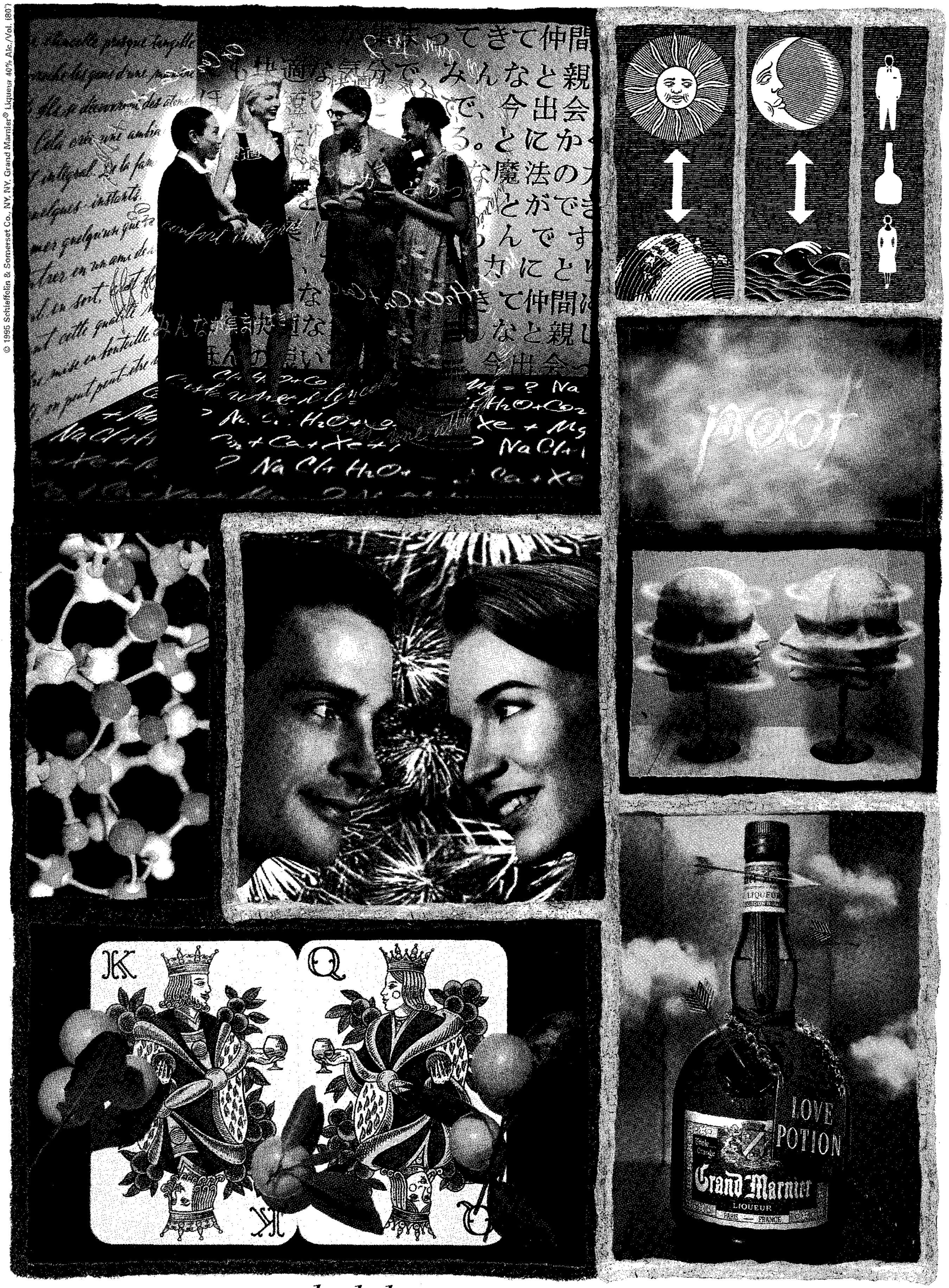
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THE CITY POLITIC MICHAEL TOMASKY

This Guy a D.A.?

Staten Island borough president Guy Molinari has a passion for investigation, if not a talent for it. But why does he want a new job?

Molinari; Cerami (below).

QUICK: NAME NEW YORK City's five district attorneys. Manhattan's Robert Morgenthau is easy. You can probably get Brooklyn's Charles "Joe" Hynes, the old Howard Beach prosecutor and past and future candidate for higher office.

If I told you the guy in the Bronx had the same name as a great Delta blues singer, good chance you'd come up with Robert Johnson. And if you reached way back and remembered some of his big cases like the St. John's rape trial of a few years ago, you might even call forth the name of Queens D.A. Richard Brown.

But Bill Murphy?

That's what happens when you're stuck on Staten Island and your name isn't Molinari. But Murphy has held the office for a dozen years, performing serviceably if not spectacularly in the city's least crime-ridden jurisdiction. In fact, that you don't know his name is probably a good thing as far as he's concerned, since second-level pols are always more likely to make the papers for their indiscretions than for their triumphs.

Soon, however, Murphy, a Democrat, will be anonymous no longer, and not because he's done anything wrong. Rather, it's because Staten Island borough president Guy Molinari, whose grip on the island's politics has been almost Third World–ish over the decades, has decided to challenge him. For years, Molinari has been a volatile and misanthrophic presence on the political scene, a savvy, unpredictable string-puller. But the decision was unusual, even for him. Why would a borough president, who controls jobs and money and can call every important political shot within the domain, trade down to D.A.?

Those who know how he operates have their theories: He tried to persuade others to run, but they all said no. He doesn't like Murphy personally, because of a few run-ins they've had. He has been, as we shall see directly, a kind of prosecutor manqué throughout his career. He's bored with his current job. All have merit, but the one that rings most true comes from an island Democratic operative: "It's a very personal thing for him to destroy the Democratic Party on Staten Island."

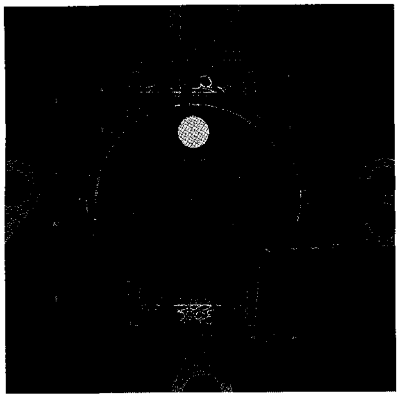
On paper, Molinari should win by a landslide. There's no way the universally known Molinari, whom Richmonders have voted into office ten times, can lose, right? Wrong. It turns out that he's having unexpected problems, and, lo and behold, for exactly the right reasons: First, he has no qualifications whatsoever for the job, and second, some of his past activities and associations are proving troublesome.

Molinari, 67, is a lawyer, but he has no experience as a litigator and has never tried a case in his life. As near as anyone can discover, he did real-estate law before he jumped into politics. When asked about his qualifications, he answers that when he did a one-year tour of duty in Korea, he served in his unit as a "de facto legal officer"; that is, if a soldier was accused of, say, falling asleep on guard duty, he'd decide whether that soldier should be tried and at what level: "In that capacity, I served much like a D.A." He actually seems to believe this should count.

Beyond that, he says, he's always had zest for a good investigation. As a congressman, he sat on an investigations-and-oversight subcommittee that looked into toxic-dumping cases. As borough president, he put together an investigations unit—the only borough president to do so—that was instrumental in ferreting out corruption at the Fresh Kills landfill and bringing to heel the notorious Frank family, whose garbage barges dumped waste in New York Harbor. He is remembered most for his to-the-mat defense of former federal agent Joe Occhipinti, who was convicted of using illegal means to investigate alleged drug-smuggling rings in Washington Heights. The matter didn't involve Staten Island at all, but Molinari believed him a wronged man. Occhipinti was later pardoned by George Bush, no doubt through Molinari's ceaseless intercessions, for which trouble Molinari was himself investigated by an FBI unit. According to one woman's affidavit, the bureau got her to wear a wire on Molinari, but the setup fizzled when Guy did not offer her a job.

The Staten Island investigations unit functioned as a sort of private FBI for Molinari, serving at different times the public interest and the borough president's pet causes. But it all went sour last summer. Sources involved in the demise say Guy's enthusiasm for the unit waned when "investigations started leading back to Borough Hall." Molinari says such accusations are "a pack of lies," but in any event, one member of the unit, Ray Hagemann, is suing Molinari and two aides for $8.5 million in a civil-rights claim. According to Hagemann, who has retained the glammy, high-octane Manhattan lawyer Richard Emery, the suit stems from an argument over a local youth basketball program serving mostly black neighborhoods. The director of the program, visiting Borough Hall, was treated brusquely by one of Molinari's aides and ejected from the building; Hagemann complained, charged racial insensitivity, and was fired. Another member of the unit resigned. Molinari and the aides deny all charges, and he says he disbanded the unit because of "internal bickering." The truth might emerge from the Hagemann suit, or from another: New York 1 sued for the docu-

Photographs: top, Richard B. Levine; bottom, Steve Hirsch/NY Post.



About the legendary gold dot dial: Nathan George Horwitt, the artist, conceived of a watch without numbers as an experiment in pure, functional and "uncluttered" design.

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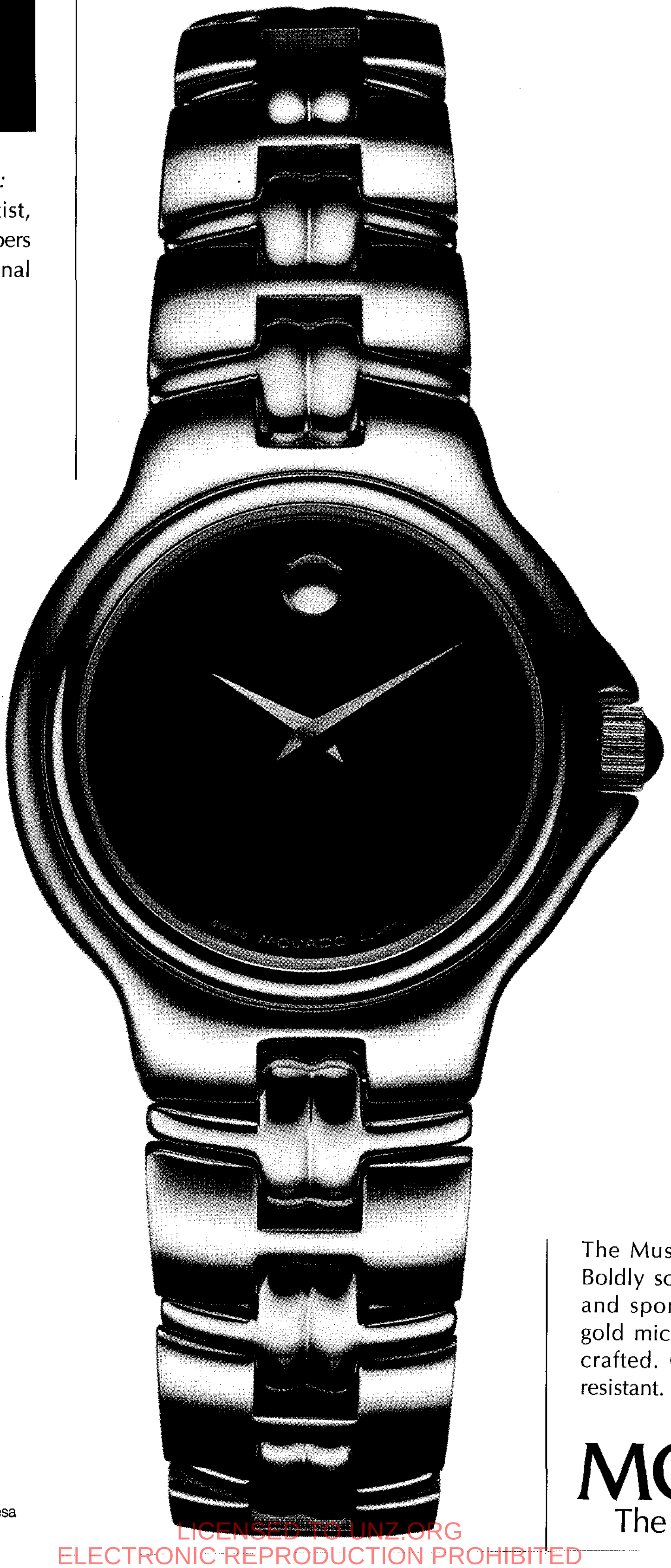

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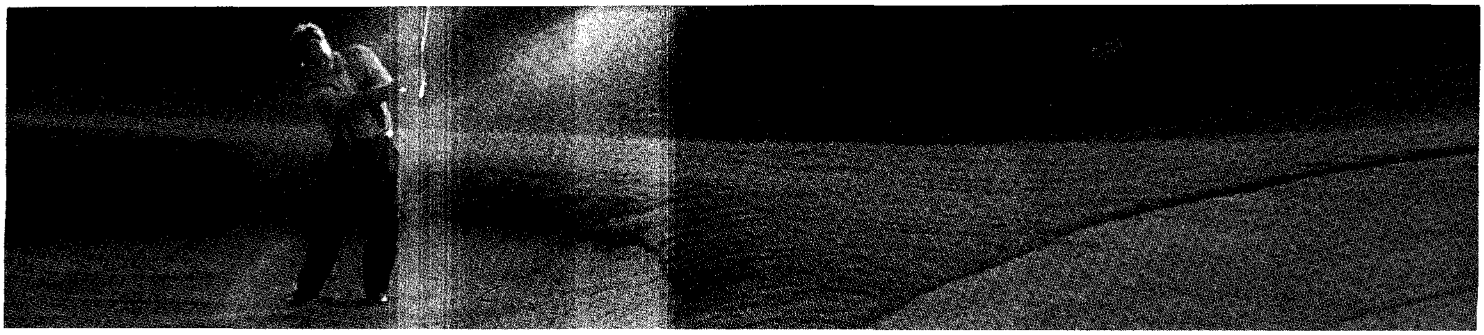

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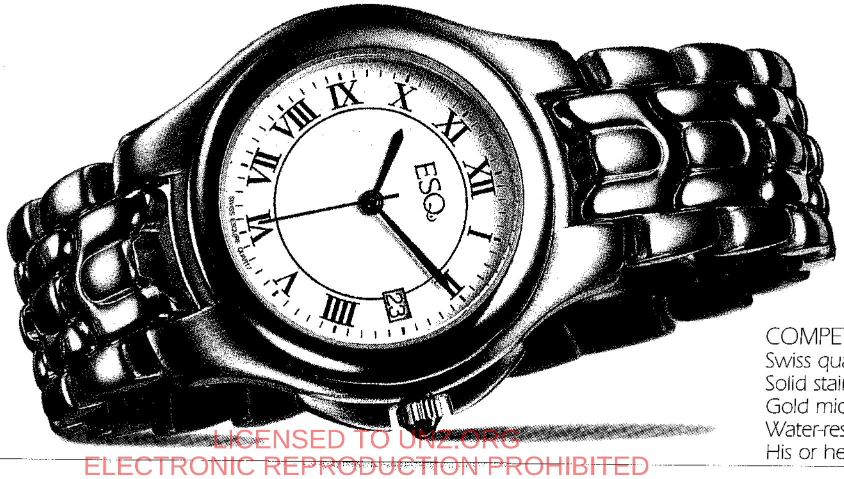

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ments; it won, but Molinari withheld the papers and appealed.

Guy's bigger headache, though, is Lenny Cerami, a longtime aide whom Susan Forrest of the New York *Post* caught at the San Gennaro Festival last month running a gaming table that took bets above the legal limit. Cerami has worked for Molinari in various capacities—serving most recently as his $16,000-a-year, and this is not a joke, *seat-belt coordinator*—and is now being investigated by several authorities for allegedly giving mobsters chunks of the street-fair-gaming proceeds. While Cerami is of course innocent until proved otherwise, there is reason to believe he's no stranger to such doings: His late father-in-law, Salvatore Celembrino, was a capo in the Genovese family.

Should Molinari have known any of this? "Whoever suggested that is lying through their teeth," he says. "The first time I heard his father-in-law's name was in the *Post*." Of Cerami himself, Guy insists he was a darn good seat-belt coordinator, dreaming up a billboard ad campaign about safe driving that was "some of the best that I've seen on Staten Island." Cerami resigned the position when his troubles started, but if he's cleared, Molinari says, "I'd probably bring him back again."

Molinari's platform in the D.A. race is that Murphy has a cavalier attitude toward crime, and he cites figures seeking to prove it. But in truth, dismissal rates and the number of arrestees who go to jail are a function of many factors—among them, for example, the fact that Staten Island has a grand total of one judge sitting on the Supreme Court criminal bench.

But the real issue—how could it not be—is Guy. In addition to the foregoing, the entire mess has the smell of a deal. The island's Conservative Party, which had always endorsed Murphy, voted narrowly to back Molinari, but only after several Borough Hall employees and their family members packed the room. Last week, Mayor Giuliani endorsed Molinari's deputy Jim Molinaro to succeed Guy as borough president, a suspiciously premature move that Giuliani no doubt undertook to help nail down his right flank for re-election time.

All this has long-term Molinarites wavering. "I've supported Guy every time he's run," says lawyer and Conservative Party member Bob Minogue, "but not this time." The election is November 7; Molinari knows how to sling the dirt, and Murphy is a relatively passive campaigner. If Molinari loses, it won't be Murphy who brought him down. He will have no one to blame but himself. ▬

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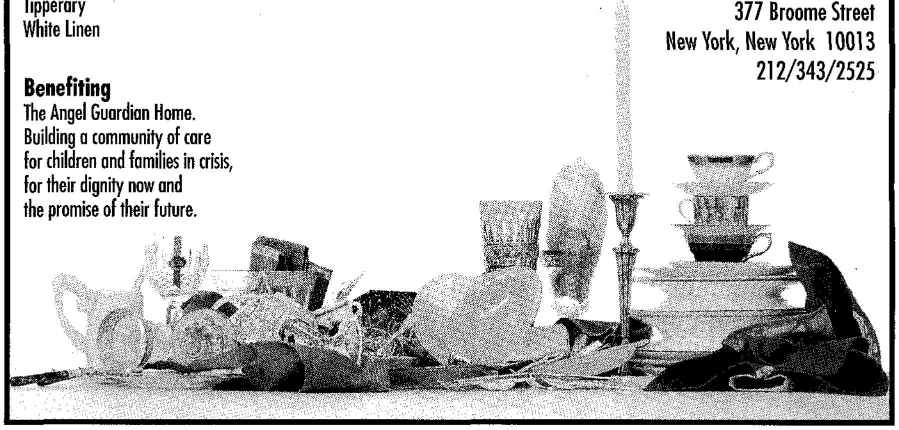

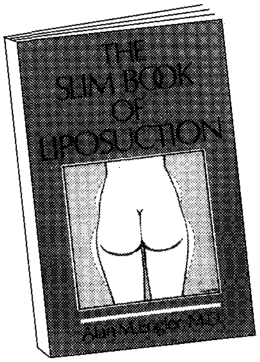

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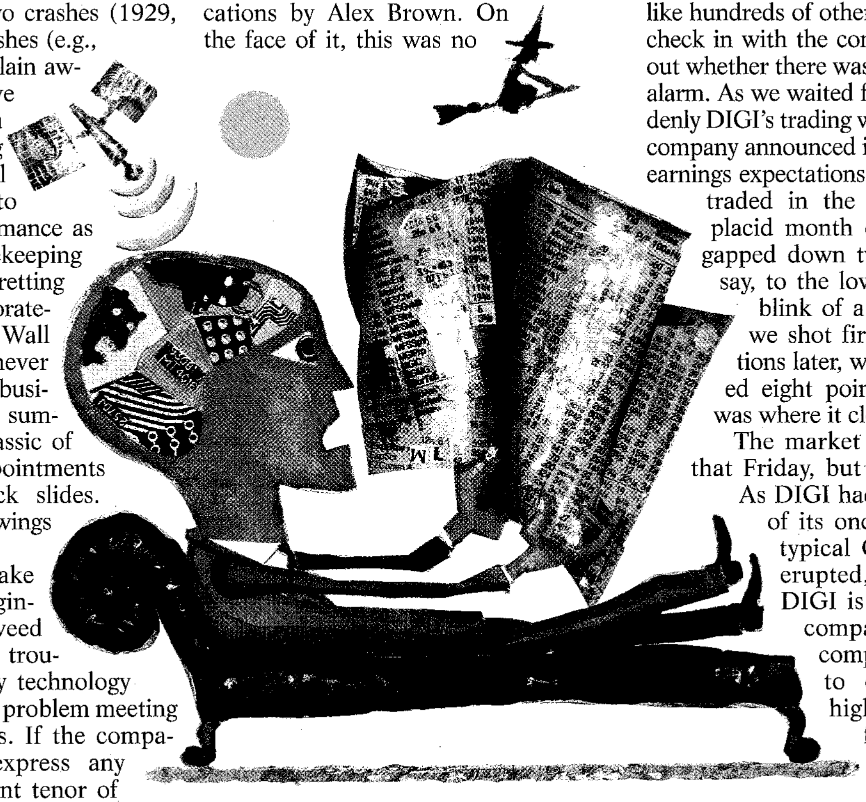
THE BOTTOM LINE JAMES J. CRAMER

Fear of October Itself

How one trader helped the market reach its recent bottom by throwing a maiden into the volcano—and other irrational acts.



WE HAVE SEEN THE BOTTOM in the stock market for the perilous month of October. I ought to know—I helped to create it, and if I'm right, we should climb to a Dow Jones Industrial Average of 5,000 over the next few weeks.

What makes me so certain? It's the psychology of October itself. Every year, the press chants about the danger of this cruelest month. People get jittery. And with pretty good reason: Two crashes (1929, 1987), several mini-crashes (e.g., 1989), and some just plain awful performances have come in October. It's a product of profit-taking sell-offs by professional stock traders anxious to lock in winning performance as end-of-the-year scorekeeping approaches, as well as fretting over third-quarter corporate-earnings results by Wall Street analysts, who never seem to remember that business turns down *every* summer. Hence the fall classic of daily earnings disappointments and concomitant stock slides. And the violent mood swings of mass psychology.

At my shop, we take October seriously. Beginning in August, we weed out all of the potential trouble stocks, particularly technology issues, that may have a problem meeting investors' expectations. If the companies' managements express any doubts about the recent tenor of their business—and they'll tell you if you ask them—we just dump stocks wholesale. This way we beat out all of the traders who try to cash out in September just ahead of the expected October madness. But no matter how well prepared we are, October still terrorizes; it's our Wages of Fear. All month, we truck our nitroglycerin-laden portfolio through million-dollar potholes.

This October has been no different. We battened down the hatches to get ready, and by the end of September, our portfolio brimmed with short sales (bets on particular stocks' prices declining) meant to protect us on the downside, and only a handful of "long" ownership positions—which came to resemble a portfolio created by Morgan bank for a nervous septuagenarian dowager. We figured to coast through even the most vicious of market hurricanes. Then, on October 6, the wind whipped up.

The sell-off began with a revised earnings estimate of DSC Communications by Alex Brown. On the face of it, this was no big deal, merely one analyst at one high-tech-focused investment firm lowering his prediction by four pennies a share on what would be reported as third-quarter results by a company we call "DIGI," after its stock symbol. The analyst still maintained a "strong buy" recommendation on DIGI stock at that point. But in today's momentum-driven game of chicken—in which you cling to a rising stock but leap off at the first sign of trouble—this tiny call was huge. It was a sure sign that an earnings disappointment lay ahead. These days, all of the best-performing mutual funds own pretty much the same technology stocks, mostly companies that make things that only advanced-calculus dweebs understand—and none of those guys work at mutual funds. So when someone with credibility disparages DIGI, you sell DIGI.

Like everybody else, we owned DIGI, but rather than rely on Alex Brown's research and sell DIGI down two points, where it opened, we imprudently decided, like hundreds of other fund managers, to check in with the company itself to find out whether there was any real reason for alarm. As we waited for our answer, suddenly DIGI's trading was halted. Then the company announced it could not meet its earnings expectations. Voilà: a stock that traded in the sixties during the placid month of September now gapped down two handles, as we say, to the low forties, all in the blink of a weeping eye. Had we shot first and asked questions later, we could have avoided eight points of pain (which was where it closed at day's end).

The market closed up slightly that Friday, but worries persisted. As DIGI hadn't warned earlier of its oncoming shortfall, a typical October crisis had erupted, partly because DIGI is one of those tech companies that make components that go into every conceivable high-growth area of fad investing—cellular, personal communications, video on demand, voice-data, you name it. Worse, DIGI let it be known in the Wall Street–analyst community that some of its problems stemmed from lower-than-expected sales of switches to Motorola. Now, Motorola is treated like the Sun God in this market, and the

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James J. Cramer is a money manager who may have open positions and may trade in the stocks he writes about. You can e-mail him at jjcramerco@aol.com.

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firm reports its third-quarter earnings earlier than most companies. Suddenly, one sickening, panicky thought occurred to every trader on the Street—if DIGI is selling fewer parts to MOT, maybe MOT itself is selling fewer of whatever it puts these parts into. Then no company is safe.

At my shop, we get stupid only one day in a row. We may have waited cluelessly for an official signal from DIGI before we jumped off the cliff, but on Monday, we weren't about to wait until the close of trading, when Motorola was due to report. We jettisoned two thirds of our MOT position, accepting bids that seemed awful upon receipt but looked positively gratifying just seven minutes later. Overall, the market that day dropped nearly 43 points. But it felt even worse. And sure enough, after the close of market, Motorola delivered a stinking earnings number, with net income of only 81 cents a share and gloomy indications about the fourth quarter. I was catatonic at dinner that night, repeatedly asking my daughter the same question about her day at nursery school. The next day, the *Wall Street Journal* would blithely report that Motorola's quarter had set a record, but everyone in my business knew that unless MOT did 84 cents, the stock was history. I didn't sleep.

The next morning, Motorola tumbled ten points before trading even opened, which meant that the company was suddenly deemed $5 billion less valuable than the day before. How is it that an earnings difference of three cents can mean a loss of $5 billion in market cap? I'm tempted to ask you to call your Fidelity mutual-fund representative, but "Big Foot," as Fidelity is called, sells only because its portfolio managers figure that if they don't, guys like me will. Cooler heads might have wanted to stand pat, but they got slammed by the momentum traders, who were operating on instinct and fear.

The ordinarily pessimistic newspaper business writers were even more so that Tuesday morning. I called the troops in at 6 A.M. to come up with a battle plan for every contingency imaginable, including an attempt to cordon off $5 million in losses so the rest of the portfolio could live to play again.

Still, the trading day began ominously. Most of the overowned tech stocks couldn't be opened for lack of buyers. Stocks like Texas Instruments got hammered (semi-irrational guilt by association—MOT and TXN both make semiconductors). Again, nothing substantive had happened to make the company worth $400 million less than the night before. By 10:30, my screen was bathed in red pixels—nothing like cinéma-vérité from the Quotron-meisters to symbolize losses—and our $5 million tourniquet was beginning to look like a $10 million amputation. As cool as we try to be, there's only so much pretending on the way down. I tried to calmly reassure our desk, but I knew we were approaching bottom in mid-morning after I snapped at my trading assistant to get back to his turret when he tried to sneak off for a twenty-second bathroom break.

By noon, we had taken hits in most of our tech stocks. Microsoft melted down three points. Seven points of Micron vaporized before our eyes. That's when I knew a bottom had to be formed. I left the desk for the only moment that day to visit my research director, Jeff Berkowitz, who appeared to be hiding behind the Bloomberg monitor in his office.

"It's time," I said, "to throw the maiden into the volcano." This is universal Wall Street superstition talk, meaning we had to capitulate and sell stocks that we loved in order to help stop the downturn. "Oh, no, not the *maiden in the volcano,*" he cried with a look of fear, visions of his bonus suddenly turning into something barely sufficient to pay for the new Saab convertible. "Yes," I said firmly. "Which one should we toss in to appease the gods?" "Send Altera," came the reply.

Ah, Altera. If ever there were a sacrifice more worthy of the times, I didn't know it. Altera is the quintessential nineties mutual-fund darling, a company that makes chips used in everything that sounded like science fiction five years ago. Altera had traded at $64 just the other day, up from less than $14 a year ago. We had ridden Altera to glory, but now she had turned against us, down ten points in three days, and off five in the first three hours of trading. Yes, if we were to stop this horrible decline, we had to forget all of the careful planning of last August, the hours of research, the meetings and conference calls we had slogged through when we first embraced Altera. Hell, we had to forget fundamentals altogether. If we dumped Altera—the height of irrationality at that point—we would send a signal to On High that we meant business and would never risk money foolishly again. I can't quite explain this, because it's a bizarre combination of panic and reason, like jumping off a boat to avoid a bee sting. It's a way of shaking off delirium with drastic measures, then starting over with a completely new perspective.

I forced our traders to push 100,000 shares of Altera out of the portfolio. "There are no bids at 54."

"How about 53?" I asked.

"You can get rid of a couple of thousand."

(continued on page 175)

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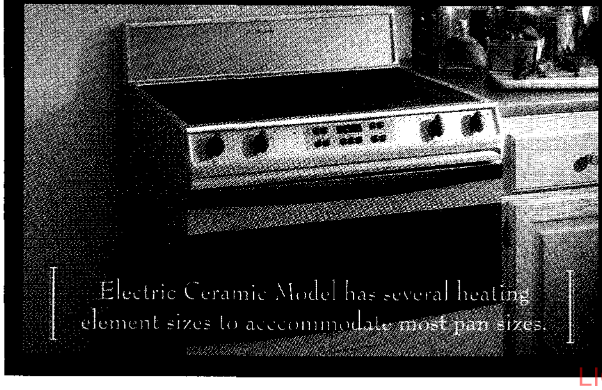

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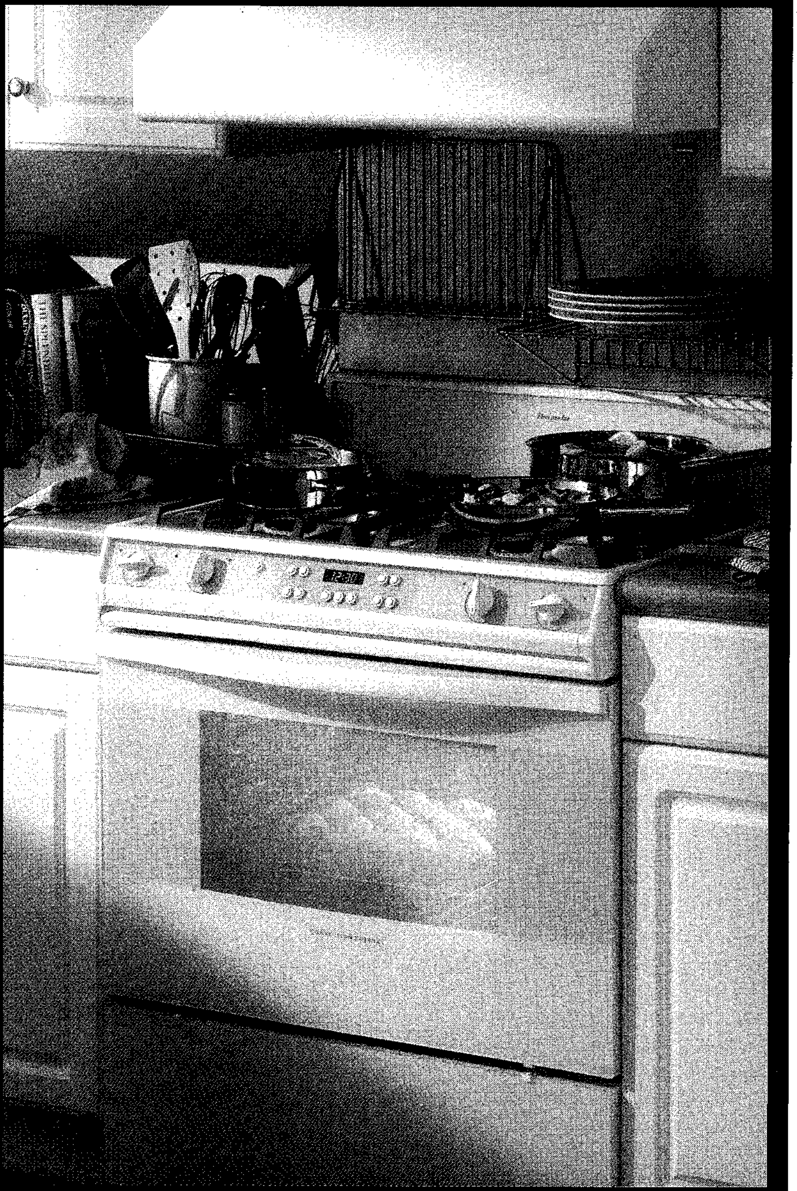

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SPORTS DAVID ISRAEL

How to K.O. King

The malapropism-prone ex-con has held his crown longer than did Ali. But corporate America could—should—end his reign next month.

Almost no one has laid a glove on King. But he's let down his guard.

FOR ME, THE ROMANCE WENT OUT of the fight game early. This was before Don King became as internationally infamous as Al Capone with a gravity-defying coiffure; before he was convicted of manslaughter, acquitted of tax evasion, and now being tried for wire fraud. This was before every weight was a class, and every chump a champion; before Mike Tyson committed rape and Peter McNeeley took a walk. This was long before corporate America waded hip-deep into the toxic dump of boxing, a wasteland it must now purge and recover.

This was 1962, when Benny Paret got caught in the left corner during a welterweight championship fight in Madison Square Garden. Emile Griffith furiously pounded on Paret's head. Jabs, hooks, crosses; combinations uncountable and uncountered. The life seeped out of Paret's body, but his arms were tangled in the ropes; he remained upright. And in the right corner, a referee named Ruby Goldstein froze. He wasn't much more help than Kitty Genovese's neighbors.

For a few days afterward, Paret lingered in a coma and I followed his descent through the screaming headlines on the front page of the New York *Post*. Even after he expired, I needed to know more. I had seen something I would never forget. Before Vietnam, before CNN, before Jack Ruby ever heard of Lee Harvey Oswald, I saw a man get killed on live television. Right there on the nineteen-inch black-and-white Magnavox in my uncle's den, a man had been killed in the name of sport.

Much later, I came to understand that Benny Paret was less a victim of Griffith's bad intentions or Goldstein's inattention than he was of a vicious little man named Manny Alfaro, who was Paret's manager. Alfaro should never have taken that fight with Griffith. Paret had just been beaten brutally by Gene Fulmer, and he had already been knocked out by Griffith. Paret was overmatched, but this figured to be a pretty good payday, and guys like Manny Alfaro, guys who panic when they shed their own blood shaving, have always been courageous on behalf of overmatched pugs in the face of a big payday.

That notion crystallized for me in June 1970, when a 19-year-old reporter's first night ringside was Sonny Liston's last fight. Liston's opponent that night in the Jersey City Armory was Chuck Wepner, the Bayonne Bleeder. When the fight was over, Wepner looked like a man who had gone headfirst through a windshield at a hundred miles an hour. It took 70 stitches to put Wepner's face back together. Liston quickly showered, put on a clean shirt, and faced reporters.

In his powerful new book, *Only in America: The Life and Crimes of Don King,* Jack Newfield recounts an exchange that then took place.

"Mr. Liston, is Chuck the bravest man you ever saw?" someone asked.

"Shit, no," Liston said.

"Well, who is the bravest?" the reporter asked.

"Wepner's manager," Liston answered.

Wepner's manager was a twice-convicted bookmaker named Al Braverman, who, not surprisingly, has flourished in the fight game since that moment. For the past two decades, he has been a close associate of Don King.

The fighters, inevitably, come and go. They carve glorious monuments for our memories, then they fade: broken, used up, discarded, often penniless; even the greatest of them abused and excused by the permanent government of boxing. But the creeps, hustlers, and pimps masquerading as managers and promoters endure.

For every good and caring soul in the game, for every Angelo or Chris Dundee, there are a thousand Alfaros and Bravermans. And the worst and most enduring of them is Don King, once the numbers boss of Cleveland, once convicted of killing a street scamp named Sam Garrett, and eternally the godfather of the fight game.

For two decades now, King has been tolerated as a charming rogue with a tawdry past and a kaleidoscopically pneumatic vocabulary. He often worried that reporters would "misconscrew" what he was saying. Once, my friend John Schulian, a Chicago sports columnist, noticed King walk into a room with Bob Arum, his chief rival, and asked where they had been. "I've been out matriculating on the veranda with Bob Arum," King said, without irony. "The man is a despicable and unconscionable cad, a low culprit."

When King was accused of taking advantage of Muhammad Ali by promoting the 1980 debacle against Larry Holmes, he protested, saying it was Ali who urged him to hold the fight, against his better judgment. "You see, as an afoxanado and a friend of Ali, I didn't want him to come out of retire-

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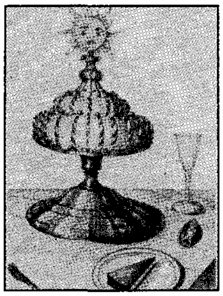

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ment and fight Holmes. Ali couldn't believe that. He told me he was fighting for equality and justice or the future of our children." The future of King's children, perhaps. Because, as Newfield reports in his book, King shorted Ali's children $1.2 million of the $8 million he had agreed to pay their father for taking the fight that would scar him forever.

For years, reformers have been braying about King. He stole from Ali. He ripped off Holmes. He destroyed Tim Witherspoon. He swiped dreams and hope from scores of young men who might have been champions, just the way Lee J. Cobb's Johnny Friendly swiped them from Marlon Brando's Terry Malloy in *On the Waterfront*. Don King *killed* a man, for god's sake. And no one has done a thing to stop him.

But now, in his bravado and street brilliance, Don King may have constructed the instrument of his own undoing.

King pimps now for Mike Tyson. Though Tyson is reluctant to fight anyone with a punch, his bouts are conventionally thought to be quite valuable because he devoted the past three years to matriculating in the big house with many unconscionable cads and low culprits. So Don King turned a rape conviction into a commercial opportunity.

Working on Tyson's behalf, King cleverly and quickly hooked up with the MGM Grand Hotel, Showtime television, and the Fox Network. Which means he alienated Caesars Palace, HBO, and cable operators. It means he insinuated himself into the middle of a battle of corporate titans. The MGM is owned by Kirk Kerkorian, who is making a run at Chrysler. Showtime is owned by Viacom, whose principal is Sumner Redstone, one of the richest men in America. Fox is Rupert Murdoch's pride and joy. Caesars is just another division of ITT, which also owns Madison Square Garden. HBO is part of Time Warner, which is merging with Turner. Turner's most influential corporate shareholder is TCI, which is also America's largest cable operator. These are regulated industries, the public utilities powering traffic on the information highway. They are subject to government oversight, and they are not fond of adverse publicity. Yet now some of them find themselves in league with King, the convicted killer, to create cash and publicity for Tyson, the convicted rapist, and his handler, the convicted killer.

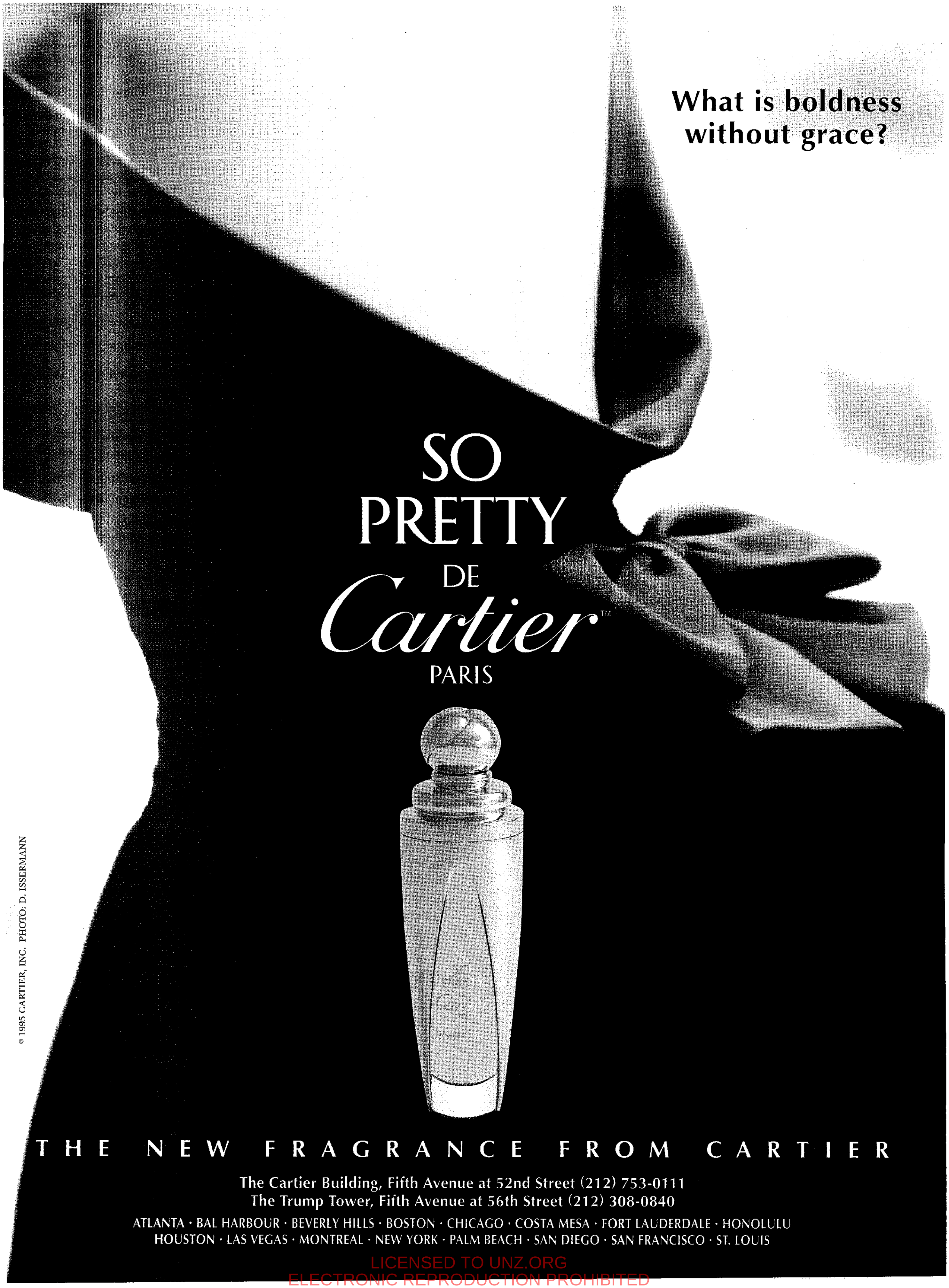
King scheduled Tyson's next fight—against Buster Mathis Jr. at the MGM Grand in Las Vegas—for Showtime's pay-per-view network on November 4. He did this even though a legitimate heavyweight championship fight, between Evander Holyfield and Riddick Bowe, was scheduled for the same night down the Strip at Caesars Palace on Time Warner's pay-per-view network. Stuck with a turkey three weeks before Thanksgiving, King blinked. He took his fight, which isn't good enough to make the Holyfield-Bowe undercard, off pay-per-view, sold it to Murdoch to air free on Fox, and declared it a gift to America and a victory for the working man.

If I were Time Warner, I'd dismiss the Tyson farce as a pathetic prelim, point out that in America you get what you pay for, and encourage folks to stay home, throw parties, watch the Tyson debacle free, and buy the Holyfield-Bowe fight from their local cable operator to see something memorable. Then, to make Fox feel a little corporate pain, I'd encourage women's groups and right-thinking people all over America to announce they will boycott the products of any sponsors of the Tyson fight unless and until he admits he did something wrong in raping Desiree Washington. Do you really think executives at Anheuser-Busch or Miller are going to spend millions buying time on Fox if they think it's going to cost them sales? Finally, I'd let King and his colleagues know that if they want to play this way in the future, they'll never again sell their pay-per-view fights on the cable systems operated by the new partners, Time Warner and TCI, who, together, own the wires that reach about 40 percent of America's cable households.

This isn't nice, it isn't terribly corporate, and it may even violate antitrust laws, but it is the way Don King and his forebears have always conducted the business of boxing—through threats and intimidation.

Don King has presented corporate America with a wonderful opportunity. These titans, Kerkorian and Redstone, Murdoch and Gerald Levin, Ted Turner and John Malone, can clean up the fight game. They can discard King and clear their corporate names. They can set up a welfare fund for busted-out fighters; they can make sure purses are paid in full; they can lobby for federal oversight, for a federal boxing commission. They can use their corporate clout to establish rules and regulations preventing the next Manny Alfaro from sending yet another Benny Paret to the slaughterhouse. They can save the game from its terrifying, flesh-eating self.

The time is now. All these companies need is the resolve and the decency to meet the challenge. ■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CITYSIDE MARK LASSWELL

It's History

Ignore the smart new director and that fancy gala benefit. The New-York Historical Society is in trouble. And maybe letting it go wouldn't be so bad.

IT HAD BEEN DECADES SINCE THE NEW-York Historical Society looked as prosperous as it did on the unseasonably mild evening of October 10. Guests such as Gay Talese and Libby Pataki and Donald and Marla Trump were steered through the renovated halls and galleries of the neoclassical limestone building on Central Park West, first to drinks, then to dinner, then to dessert and dancing in the Great Hall. The black-tie fund-raiser had kicked off a few blocks away at Sony's Imax Theater, with the premiere of *Across the Sea of Time*, a 3-D tour of New York that left out the most intriguing sight of all: an audience of rich, stylish, middle-aged Manhattanites in helmets with liquid-crystal goggles.

The guests didn't know it, but the gala event was a fancy-dress version of dancing on the grave. Late last spring, when this benefit was still in the planning stages, the Society's board of trustees was receiving a sobering presentation on the 191-year-old institution's future. Kevin Guthrie, a former analyst for the Andrew W. Mellon Foundation and author of the forthcoming *The New-York Historical Society: Lessons From One Non-Profit's Long Struggle for Survival*, laid out for the likes of Norman Pearlstine, editor-in-chief of Time Inc., and Miner H. Warner, president of Public Resources International, the full history of the Society's disastrous financial past. The upshot was that the Society could either continue to limp along as it had been doing, not quite open and not quite closed, or it could consider three basic options: Affiliate with a larger institution, merge with one, or just close altogether and disperse its holdings.

The news disappointed many in the room. A little more than a year ago, when former parks commissioner Betsy Gotbaum was appointed to run the troubled Society—it had only been saved from closing in 1993 by a $12 million infusion from the city and state—she had the backing of Manhattan borough president Ruth W. Messinger and city councilwoman Ronnie M. Eldridge and a mandate to bring the stodgy place to life—to make it "more of a part of the city." Since then, Gotbaum had managed to reopen the museum's collections—they'd been shut down for two years for lack of funds. She had helped draft plans to reinstitute the Society's beloved educational programs for kids. And just a week before the board meeting, trustee Henry Luce III had announced that he was pouring in $7.5 million from his family's foundation.

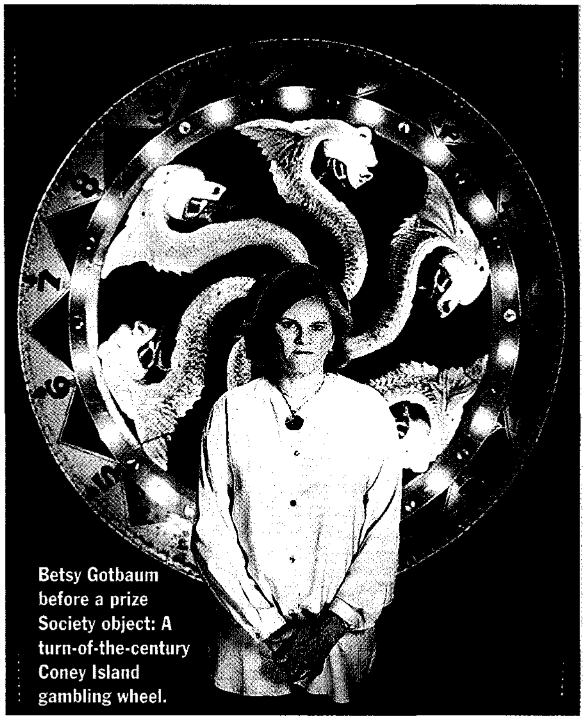
But Guthrie made it clear that reports of a comeback had been greatly exaggerated. It wasn't that the New-York Historical Society was badly managed—although that had certainly been true during the past decade. Instead, Guthrie argued that the Society had been on a steady decline for the past 25 years, and no matter how well Gotbaum ran the place, its finances may have been irremediably damaged.

As Guthrie explains it, to ensure financial stability, cultural institutions should spend an amount equal to no more than 5 or 6 percent of their endowment a year—but only from the interest, not from the principal. Since the Society requires at least $7 million annually to operate effectively, a healthy capital fund for the Society would total $75 or $100 million. When Gotbaum was appointed last year, however, the Society's unrestricted endowment hovered well below $10 million. Since then, the sale of some of the Society's holdings has added $16 million to the endowment, which now stands at about $24 million. That amount yields a little more than $1 million annually—a fraction of what the Society needs.

Why should anyone care whether the Society remains open or disappears forever? Well, there's the sheer magnitude of its holdings, to say nothing of their inherent interest. Among its 650,000 books, 2 million manuscripts, and 3 million objects are everything from the tiny calling cards of midget Tom Thumb to Benjamin Franklin's glasses. A historian who wished to write a biography of George Washington might scan hundreds of original documents in the Society's research library, peer at portraits of him in its art collection, and then move on to the museum collection to examine a hank of his hair.

On the other hand, scholarly convenience may not be everything. As the head of another cultural institution put it, "People confuse saving the building on Central Park West with saving the Society. The Society is a collection of historical objects and of books, no matter where they're located or who is taking care of them. Would it be preferable for them to remain under one roof? Yes. Is it essential? No."

Gotbaum herself acknowledges that something has to change. "It's very clear that we need another source of revenue to come in with us," she says. "We have to have that, whether it's a school or some kind of affiliation." Not that a change of status wouldn't be sure to meet resistance: In the past, the Society has tried to attach itself to other institutions and, in every case, failed. A proposed merger with the Museum of the City of New York in 1992 was abandoned as too expensive,



Betsy Gotbaum before a prize Society object: A turn-of-the-century Coney Island gambling wheel.

Photograph by Bernd Auers.

and a deal to turn over management of the Society library to New York University was undone last year by politicians and community leaders who argued against putting a public trust in private hands.

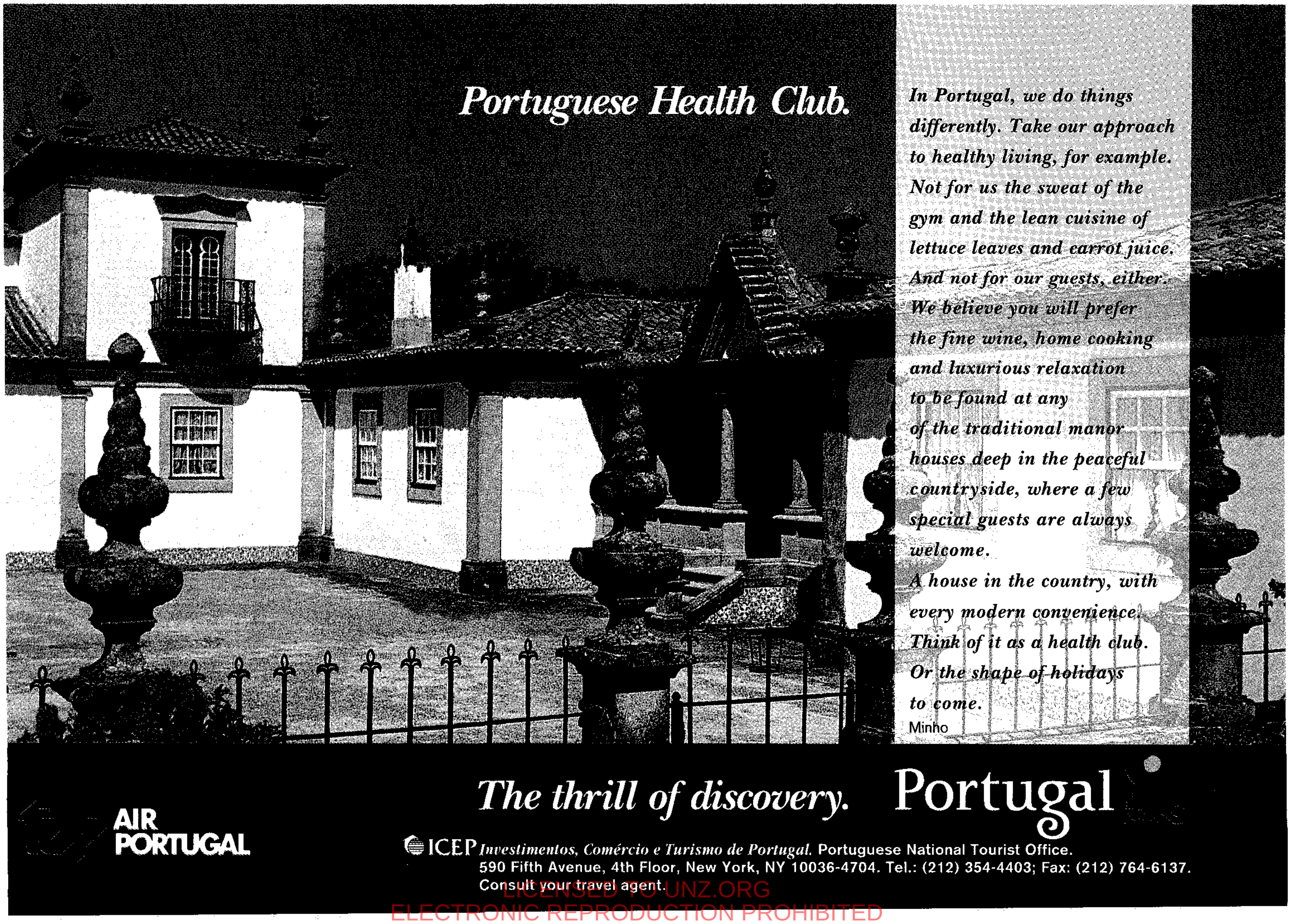
One plan the Society has pinned its hopes on is building on some property it owns next door, then inviting a better-endowed institution to share the space. But the Society tried that once before, in the eighties, and development-resistant Upper West Siders vetoed the blueprints. In order to make back the costs of developing the real estate, the Society would have to build high—the last plan was for 23 stories—and its neighbors are unlikely to agree to that.

Still, it's hard to imagine that the New-York Historical Society could ever actually close. From its founding in 1804, burdened with the impossibly broad, typically nineteenth-century mission "to discover, procure, and preserve whatever may relate to the natural, civil, literary, and ecclesiastical history of the United States in general, and of this State in particular," the Society has wobbled from one crisis to another (layoffs! sell the books! close the library! beg the government for money!). The contemporary slide into chaos began in the early seventies, when the Society began shaving its endowment; the appointment of James B. Bell as director in 1982 didn't help. Bell prescribed spending more to increase the institution's stature and attract more enthusiastic financial support; since his arrival coincided with the bull markets in the eighties, the Society was able to expand its staff to well over 100 employees. When the economy slowed, though, the Society found that annual expenses had soared, and began chopping away at its endowment. Then the 1987 stock-market crash shrank the Society's already imperiled endowment from $12.4 million to $7.6 million.

In any case, the Society has long been accused of a kind of patrician insularity; maybe it is time for a change. The Society made a telling misstep last May when it reopened the museum collection with "Treasury of the Past" and a smaller show, "Fifth Avenue." Here's New York *Times* critic Michael Kimmelman on "Treasury": "The Society is open again for business. But so far its business is mostly busyness." *Times* critic Herbert Muschamp on "Fifth Avenue": "This isn't the moment to be setting out the old family photos or reshuffling the past like a worn deck of cards."

"Treasury of the Past" was intended to remind us of the glory of the Society's holdings by displaying something historically significant for every year from 1750 to 1950. Instead, some of the items on display just made you remember how self-obsessed and arrogant New York cultural institutions could be. The show picked Phillippe de Champaigne's seventeenth-century Portrait of *Man With a Dog* to mark 1867, the year the painting was donated to the Society as part of the Thomas Jefferson Bryan collection. The label for this exhibit read, without explanation, OUT OF SCOPE OR PRECIOUS PATRIMONY? It referred to debates over whether to sell off paintings to support the Society. But to anyone not steeped in the Society's inside baseball, the question was more likely to sound like a bewildering allusion to Dad's mouthwash.

It was as if the show's organizers could not imagine anyone other than the Society's long-suffering patrons wandering into the building. Which might not have been far wrong: On two recent visits, the galleries were almost empty. When a public trust barely registers in the public imagination, it's hard not to suspect that a merger with a more vibrant and effective institution might do more than just cure the Society's financial problems.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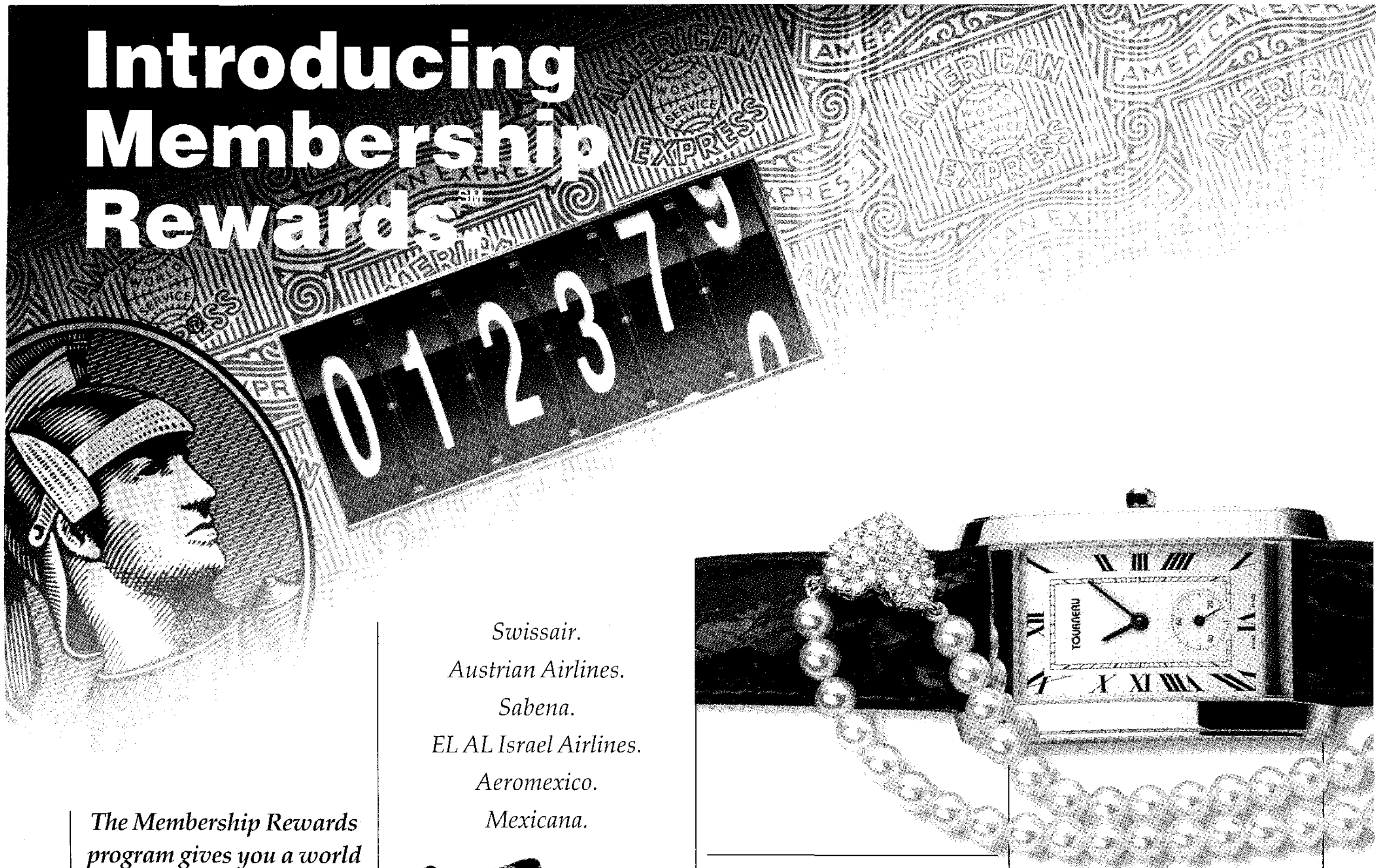

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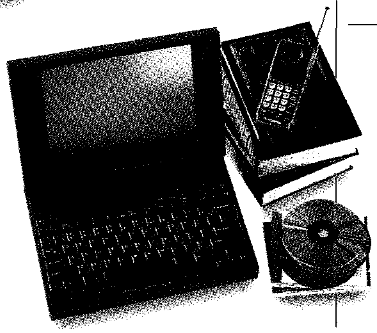

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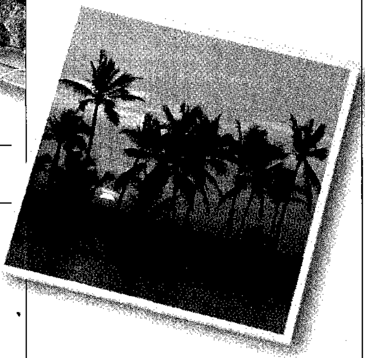

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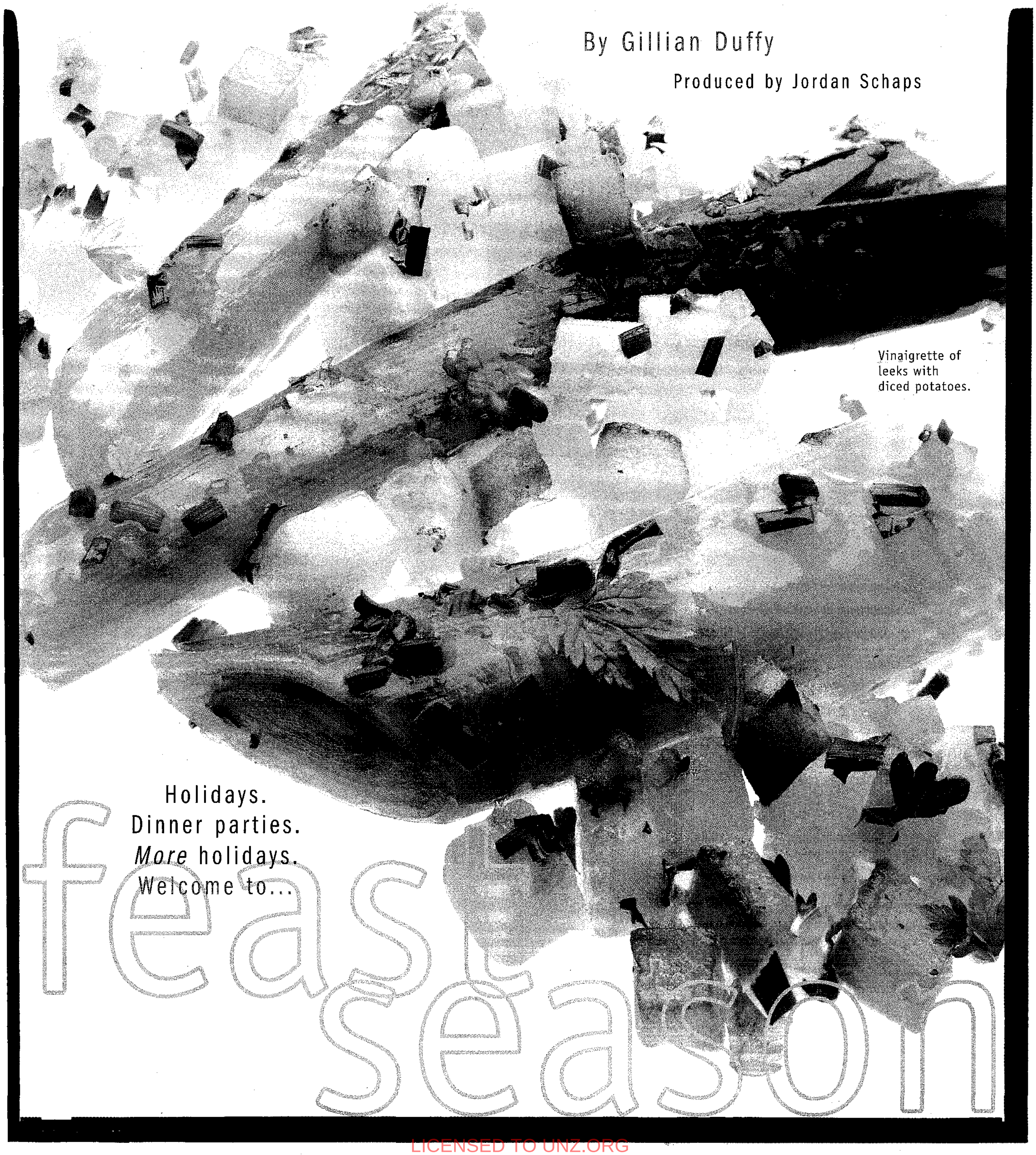
There's nothing like the chill of autumn-into-winter to force us all indoors. Back to the hearth. Into the kitchen. Remember the kitchen? Sidewalk dining and those numberless weekends in Bridgehampton made it feel vestigial, but the next couple of months will jog your memory. The turkey and the cranberry. Latkes redolent of onion. Cooking as ritual, eating as sheer sport. It's your *duty* to help yourself to robust food again; let the dinner-party season begin. And yes, you can find that fresh buffalo mozzarella before the clock strikes eight: Corby Kummer takes us on an authoritative tasting tour of the finest markets in town. Self-consciously swanky new cocktails are redefining the bar scene. Cookbook legend Barbara Kafka and Lespinasse's Gray Kunz reacquaint you with your oven—it has hidden talents. (Who knew?) And everyone seems to be caught up in the cuisine of the moment: This year's gastronomic spotlight has fallen on Indochina and the outlying precincts of South Asia; we'll take you by the hand through Chinatown groceries. And let you in on the most extraordinary, elegant takeout desserts, even as Paul Rudnick doffs his hat to Hostess. Here's what 1995 tastes like.



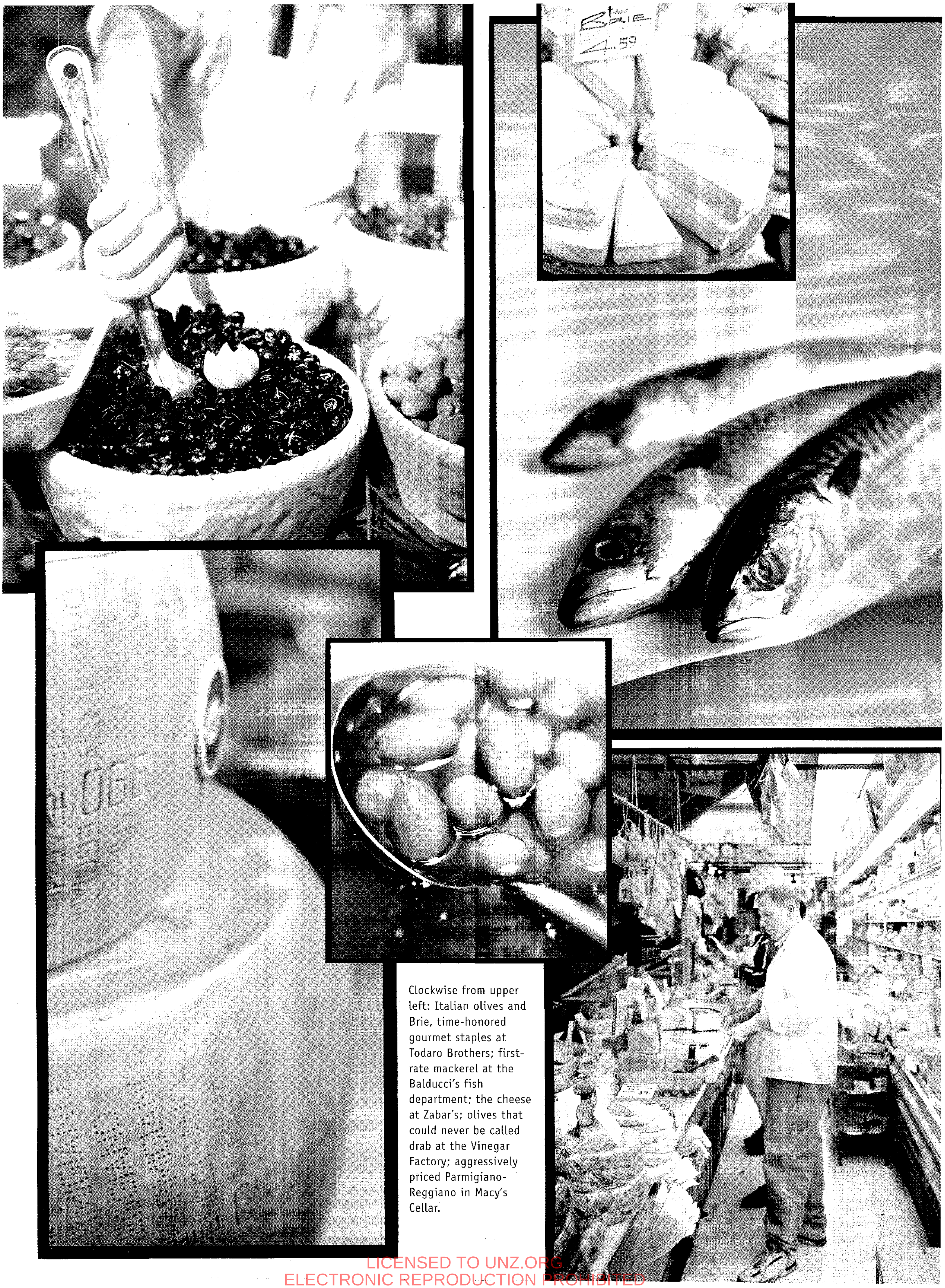
By Gillian Duffy

Produced by Jordan Schaps

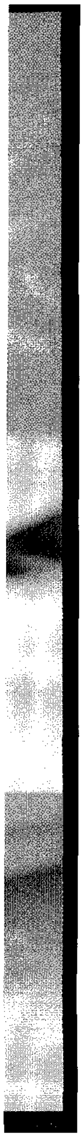
Vinaigrette of leeks with diced potatoes.

Holidays.
Dinner parties.
More holidays.
Welcome to...

feast season



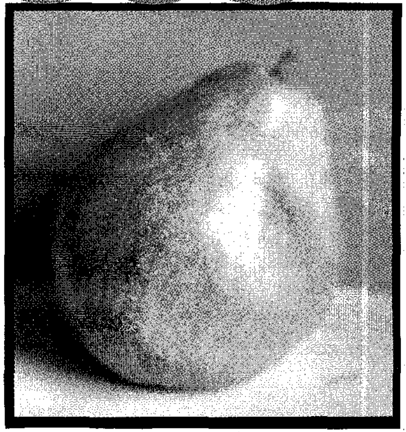
Clockwise from upper left: Italian olives and Brie, time-honored gourmet staples at Todaro Brothers; first-rate mackerel at the Balducci's fish department; the cheese at Zabar's; olives that could never be called drab at the Vinegar Factory; aggressively priced Parmigiano-Reggiano in Macy's Cellar.



food halls

New York now has an unsurpassed roster of high-end groceries. Which are best for what?

By Corby Kummer



The holiday season is upon us, and that means mass paybacks of all the invitations you accepted, even against your better judgment. The most expeditious route is a taxi to one of the city's food halls, where sumptuous spreads aim to seduce the eye before you know what hit your wallet. New York has never had the equivalent of Harrods Food Hall in London, though many have certainly entertained the ambition. DDL Foodshow, Fay & Allen's, the Bloomingdale's food department—all checked out for good. We *still* don't have a Harrods, even if we do have a few serious contenders.

Now that every Korean market has decent fruit and vegetables and even Eli's sourdough sticks, you need a good reason to travel outside your Zip Code to buy food. Carryout shops like Mangia and Barocco to Go—not to mention rotisserie-chicken places and salad bars—are servicing those who can't or don't want to cook, and around this time of year, that applies to nearly every adult with or without a kitchen. The raison d'être behind food halls boils down to quality, selection, service, and prices you can't find around the corner. All the stores included in our report offer prepared foods, cured meat and fish, cheese, breads, pastries, fancy dry goods, and (with one or two exceptions) produce.

Sprawling as these emporia might be, what makes them work is one resident fanatic—or a very small team of fanatics—who scours the globe and taste-tests every single thing that ultimately lands on the shelves and behind the counter. In a great food hall, you don't have to be an educated consumer to be the best customer. It's up to the people who pick the goods to do the educating, and the informed and patient staff to make sure that the cheese, lox, or ham you go home with will make you a repeat customer. The way to do this is by giving ample tastes uncomplainingly and pointing you toward staff-written placards and flyers on the latest arrivals. Sound like it can't exist in New York? It doesn't. The only deli-and-service nirvana I know that meets this description is Zingerman's, and it's in Ann Arbor. But, taken together, New York's food shops are still the best in the country—and the food is better than at Harrods.

Upper East Side

Love him or hate him, the legendarily prickly Eli Zabar is watched and copied by all. Zabar, a renegade brother of the West Side deli kings, long ago perfected the art of soaking the rich at E.A.T., his Madison Avenue carryout shop and café, where a shocking bill for a few mouthfuls has become as much a staple New York anecdote as the first time you got mugged.

There's a reason Eli Zabar is still in business: His food is in a class above everyone else's. Now he has put more food within reach of more people at the **Vinegar Factory** (431 East 91st Street; 628-9608), near the Asphalt Green pool-and-fitness complex. The big warehouse space really was a vinegar (and mustard) factory; Zabar promises his own vinegar, made on the premises from "not so great" val du Rhône, within days.

When it first opened, the Vinegar Factory was depressing and chaotic. Now the aisles are wide, everything is easy to find, and the place is light and airy where once it seemed dank. A café on the balcony serves brunch, featuring all-you-can-eat plates of the store's terrific salads all day Saturday and Sunday; when Zabar finds the "right fish chef," he says, he'll start serving dinners prepared with fish from Catalano's, the state-of-the-art fishmonger in the main store. And he's about to open a newsstand-cafe-luncheonette across the street.

No one else has Eli Zabar's light, sure sense of how to treat ingredients and when to hold back (eggplant lasagna with a light, fresh tomato sauce in which nothing tastes deep-fried) and when to be lavish (barley salad studded with sautéed chanterelles; all-butter croissants and rugalach that bakers roll out in the open kitchen). The pizzas, thickly paved with grilled vegetables and goat cheese, make a big meal for two at $6.95 and are baked in a wood-fired oven. And you probably won't want to leave without sampling one of the big squares of thin-

PHOTOGRAPHED BY GENTL & HYERS
FOR NEW YORK

crusted Provençal tart—slathered with tomatoes, onions, and olives—that sit stacked in front of your nose while you wait for prepared foods. Deli standbys like roast chicken and tabbouleh, or daily specials like chicken tagine and even knishes, have surprisingly more flavor and less grease than what's found at most takeout shops and restaurants.

The Price Club trappings—bare cement floors, Erector-set shelving, cut cartons—are mostly a nod to fashion. In its scope and opulent spirit the Vinegar Factory is closer to Harrods Food Hall than anything else in New York. And while little here is actually a bargain (except the bread), there's also very little that isn't worth the money. You just have to go way east to get it.

People seem happy to be at **Agata & Valentina** (1505 First Avenue, at 79th Street; 452-0690), named for owner Joe Musco's wife and daughter. Happy to be jostling one another in the aisles and trading tips on what they loved last time. Happy the store moved in two and a half years ago, bringing lusty Sicilian-style prepared foods to the neighborhood. Happy about the outdoor tables that run half a block along First Avenue. Even the overworked staff seems happy.

Then there's the food; not all of it elicits ecstasy. The Sicilian pedigree translates into a heavy hand with oil and garlic in too much of the prepared food; the pastries are mostly stodgy, electric-colored Little Italy fare. But there's a lot to love. The grilled calamari—tentacles crisp, the body meat neither rubbery nor mealy—is better than you'd find in most restaurants. Baked pasta Siciliana (penne with bread crumbs, cauliflower, olives, anchovies, and garlic) will easily be the first cleaned out on a buffet table. They're reasonably priced, too, at $6.50 a pound. The milky-pure (if a little rubbery) mozzarella, which barely melts on the homemade wood-fired pizzas, is made behind the cheese counter several times a day.

ARAM MASALA
EEN CARDAMOM
CAYENNE

Sprawling as these emporia might be, what makes them work is one resident fanatic who

The assortment of rustic Italian breads from many bakers, including the store's own, is arguably the best selection in town: Try the crackly pane carasau, Sardinia's answer to lavash. Excellent, too, is the fresh filled pasta, with fillings that hold their own against the great ones at Balducci's—Louis Balducci, an Agata & Valentina partner, worked at the family store for eighteen years.

Grace's Marketplace (1237 Third Avenue, at 71st Street; 737-0600) gets high marks for selection; it has everything it should except consistently high quality to match the consistently high prices. This disparity might once have been acceptable to everybody in the store's neighborhood when Grace Balducci Doria opened in 1985 saving them from the schlep downtown to the original Balducci's. But now there's local competition, including from her nephew down the street at Agata & Valentina.

It's fun to shop in the store, which Doria runs with her husband, Joe, and the place is sparkling clean. Meats, both prepared and cured, are excellent, and some of the cheeses and packaged goods, like Caravali coffee (a superb Seattle roast) and fresh Neuhaus chocolate truffles, merit the top-dollar prices. But the produce is no better or cheaper than what you'd find at any Korean market—in fact, it's often more expensive—and the breads are only fair. Worse, the pallid prepared foods are just one step up from any deli's. The flavorless, cinnamon-saturated deli rice pudding is a sad case in point, especially when compared with the definitively creamy and subtly spiced version at the downtown Balducci's.

Midtown

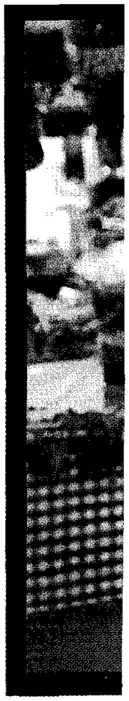
mad.61 (IN THE UPTOWN Barneys basement, at 10 East 61st Street; 833-2200), looks precious and boutique-y, with high-priced bottles of olive oil ostentatiously displayed like perfume on the glass shelves. But don't be put off. The prepared food is cooked by the restaurant's executive chef, Marta Pullini, and it matches the quality of what's served at the chic restaurant and the private parties it caters. It also warrants the high prices. The restaurant draws a big, loyal crowd, so don't expect quick service at mealtimes.

The bread, supervised by Pullini and Patti Jackson, the gifted pastry chef, is superlative. Ciabatta, the low and airy light sourdough bread that most places mangle, is authentic here. The scones, muffins, tarts, and Italian desserts, like the great spiced plum-and-polenta upside-down cake (you'll find the original recipe, and you'll want to, in Carol Field's *The Italian Baker*) are also memorable. Sabbiosa, an incredibly light pound cake served near Pullini's native Modena with an eggy mascarpone sauce, is simple and perfect.

There are a few exceptions to the olive-oil sticker shock. Alfredo Manciati's Umbrian oil called Affiorato, more virgin than any old extra (it's the oil from the very first juice that flows from the pressed olives), is $25 for a 750-milliliter bottle, less than it sometimes costs in Italy. Through friends in Modena, Pullini imports a slightly younger than usual but still authentic balsamic vinegar—at $59 for a small bottle a bargain, odd as it sounds, when the fully aged stuff always costs at least $100. The tightly edited cheese selection, with, for example, a noble Spanish blue Cabrales and Vella's fantastic Monterey Dry Jack, America's only rival to Parmigiano-Reggiano, is more or less perfect.

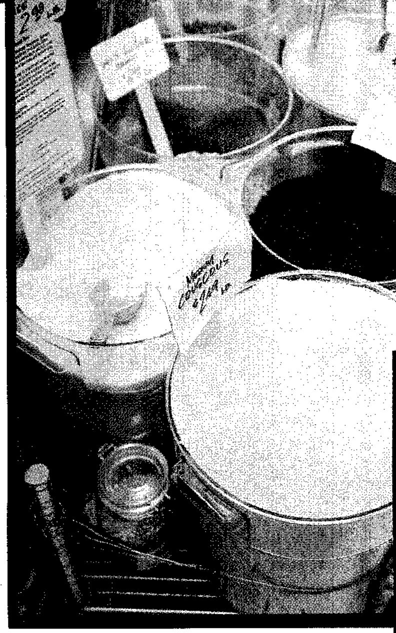
Todaro Brothers (555 Second Avenue, between 30th and 31st Streets; 532-0633) might have the savviest selection of packaged goods in the city, probably because it doubles as a well-respected importer and wholesaler. The store's mainstay is Italian food, and its only rivals for excellent Italian cheeses and meats are Balducci's and Dean & DeLuca. Prices are very good, especially on first-quality Italian dried pasta. Todaro imports giandua, ingot-shaped chocolates with ground hazelnuts, from Peyrano in Turin, the finest chocolate-maker in all Italy (it buys and roasts its own cocoa beans).

Produce is okay—if nothing out of the ordinary—and the prepared food is better than okay. Unfortunately, the following dialogue ensued with the young man behind the counter when I asked for a taste of the rice salad, after I tasted the grilled baby artichokes in olive oil. Young man: "Sorry, the manager says no more tastes." Me: "Why? Can you get him?" The manager, after having been told that I was researching this article: "We give samples to people who are buying." Me: "I've just spent $40 and I'm about to spend more." (While waiting to be helped, I had been marched to the cash register by a baleful man in a white coat who, after seeing me take a bite from a sandwich, declared, "No eating before you pay.") Manager: "We don't give tastes of artichokes that cost $19 a pound and come sixteen to the pound." Me: "I had no idea—why did he give it to me then?" The manager: "He's new. He should have known." When I told the hapless young man that I hoped I wouldn't get him into trouble, he said, "You already did." And you thought the only behind-the-scenes activity to worry about was whether they sneezed in the salad.



Macy's Cellar (494-2647) has seen more glorious days. The prepared foods are better left unmentioned, and the meats are just all right. But that's not why people go. The Cellar is the size of a small supermarket; it specializes in fancy food, and it's in a department store, which all adds up to two words—*good sales.* During the holidays, of course, there's the famous caviar-price war with Zabar's, but any day of the week you're likely to find attractive prices on, say, Scottish smoked

GOURMET
GARAGE


Black Bean $1.50 lb
Moroccan Couscous $2.49 lb

Clockwise from top left: Agata & Valentina's multigrain breads; a display at the Gourmet Garage worthy of Cézanne; the Vinegar Factory lives up to its name; mozzarella-making at Agata & Valentina; the prefab-dinner department at Balducci's; bulking up at Zabar's.

POSADA
WINE VINEGAR

taste-tests every single thing.

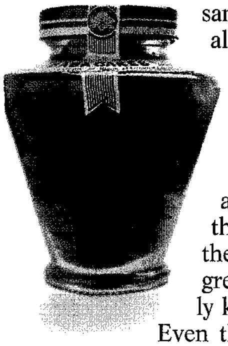
salmon, or a line of candies or jams. The fresh imported chocolates might be the best of any food hall's, and lately the Cellar has been carrying amusingly packaged center cuts of Parmigiano-Reggiano cheese, vacuum-packed in Italy. These are often more reliable than chunks from a huge form, which might not have traveled well.

Upper West Side

IT DOESN'T MATTER IF THERE ARE SUN-dried tomatoes or wild mushrooms or grilled radicchio in the bowls behind the long deli counter at **Zabar's** (2245 Broadway, at 80th Street; 787-2000). Everything tastes like your Jewish aunt made it. The mushroom tortellini tastes like the barley and mushrooms. The couscous tastes like the tzimmes. Just about all the dishes, in fact, taste like barley and mushrooms and tzimmes. Garlic, onion, a big pinch of sugar, and a whiff of chicken fat seem to be the common denominators.

For years, people have anguished over the troubled soul of Zabar's. In the mid-eighties, "the whole Upper West Side [was] having a breakdown" when a family feud erupted, Nora Ephron said. More recently, my distinguished colleague Ed Levine, who annually updates his funny guide *New York Eats*, detailed in *Gourmet* the store's inconsistency.

The problem has been the same for years: Along with real quality, there's plenty of schlock, in housewares as in food. The coffee beans are freshly roasted, but they're cheap for a reason; the store is said to buy the green beans with an excessively keen eye on what they cost.



Balducci's comes the closest of any of the food halls to doing everything right. Little

Even the caviar—great prices all year, rock bottom during the holiday price war with Macy's—varies in quality. Plenty of obscure brands of dry goods line the shelves, and they're usually obscure for a reason. It used to be that if Zabar's chose to carry a line, like David Glass's chocolate-mousse cake and cheesecake, the line's reputation was made. No more.

You have to know your way around, and how to be subtly pushy with the man behind the counter who isn't thrilled about giving you more than two tastes, even when it's clear you're buying. ("We're closing and I want to get out of the store.") But however grumpy, the men also know exactly what they're doing, and can be unexpectedly sweet-natured and generous.

Zabar's bagels, from Columbia Bakery and greatly superior to H&H's down the street (sure, H&H's are hot, but try wresting much flavor from them once they've cooled), are fine but de-ethnicized, like nearly all bagels today—too soft, too sweet. The classic Jewish favorites remain intact, though, notably several kinds of homemade knishes.

For years, **Fairway** (2127 Broadway, near 74th Street; 595-1888) has been locked in mortal combat with Zabar's, especially on prices for salmon and dry goods like olive oil. The two stores also used to vie for the status of most cramped, but with Zabar's innumerable expansions the title now belongs to Fairway (even if it, too, grew a few square yards in 1989). Its new Harlem store at 131st Street and Twelfth Avenue will perhaps have aisles of a reasonable width.

The fundamental difference is that Fairway doesn't do housewares and Zabar's doesn't do produce. Zabar's has better fish and a much better range of cured meats, but you have to wait longer to get it. Fairway handles its cheese with more care, has a much more discerning selection, and usually does about as well in price, but you also have to wait longer to get it. Gone are the days when cheese wizard Steven Jenkins, who made his reputation at Fairway, introduced his Martin Luther–like explanatory signs on every single crotin and tub of fresh ricotta. After that, *everyone* started laminating little signs that featured big capital letters and lots of exclamation points, and Jenkins, whose passion remains cheese, went on to consult at Dean & DeLuca, mad.61, and Murray's.

The produce at Fairway is superior to what you'll find at Korean and the other copycat markets along Broadway, its freshness guaranteed by rapid turnover. Because of contracts the store has with farmers, you'll find more local produce than you will at any other Upper West Side grocer, except the 97th Street Greenmarket. And the prices on specials are unmatched.

Meat isn't Fairway's strength, and the prepared foods are a disgrace—low on flavor and high in filler. I felt queasy after only sampling the farfalle (bow-tie pasta) in a mayonnaisey mushroom sauce, and I couldn't convince a group of friends to even taste the grilled vegetables I tried to serve them.

Taster's Choices

Best prepared foods: *Vinegar Factory, Balducci's, mad.61*
Best packaged foods: *Dean & DeLuca, Todaro Brothers, Balducci's*
Best produce: *Gourmet Garage, Vinegar Factory, Fairway*
Best cured fish: *Zabar's*
Best cured meat: *Dean & DeLuca*
Best cheese: *Fairway, Dean & DeLuca, mad.61*
Best bread: *Eli's at Vinegar Factory and Gourmet Garage; mad.61; Agata & Valentina*
Best fresh pasta: *Agata & Valentina*
Best filled pasta: *Balducci's*
Best candy: *Macy's Cellar*
Best desserts: *mad.61, Vinegar Factory*
Best prices: *Macy's Cellar, Zabar's, Fairway*
Best service: *Agata & Valentina, Vinegar Factory*
Best pickup spot: *Gourmet Garage*

Downtown

Balducci's (424 Sixth Avenue, at 9th Street) comes the closest of any of the food halls to doing everything right. Little on the shelves and counters or in the refrigerator cases is less than first-rate. (The pastries are mostly dull; pastry uniformly is the weakest category everywhere except at mad.61 and the Vinegar Factory.) The family directly imports many foods—excellent balsamic vinegar and olives, for instance—and for the foods it doesn't bring in knows what the best are. Even the frozen foods (Popsicle-like blocks of blood-orange juice, for example, which you can use to make an easy and impressive sorbet) are the best of their kind.

The model is less Harrods and more the elegant *salumerie* of Milan or Bari, capital of the lavish breadbasket of the South—the Balducci-family birthplace and still its inspiration. This old-world Italian charm is most evident in the oval bowls of prepared food. Halibut, for instance, with just a simple wine-and-caper sauce and homey red bell peppers, stuffed with spinach and cheese in a tomato sauce, are just two of several unshowy dishes that are out of fashion but uniquely satisfying when skillfully rendered, as they are here.

Homemade pasta sauces and chicken potpie are ideal for quick weeknight suppers, and the fillings of the ravioli could hardly be improved upon—especially the truffle ravioli, at $7.50 a pound, a great way to serve a festive and seemingly extravagant meal. You may be better off buying your produce somewhere else and concentrating on a few exotic items unique to the store (Italian muscat grapes, the sweetest and most perfumed), since all the produce at Balducci's is so expensive.

If only the service were reliably warm—it can be excellent or perfunctory, depending on the hour and the person who waits on you—and the checkout line friendlier. Villagers who know how good Balducci's is often prefer Jefferson Market, a block away, for its unfailingly welcoming and personal service and its top-notch meat and fish, even if its new quarters are bland and sterile. Like walking into Zabar's on Sunday morning, just the sight of Balducci's on a crowded weekday evening is enough to scare any customer off so much as picking up a basket.

Dean & DeLuca (121 Prince Street; 431-1691) has ruled the New York food scene for so long that it's hard to look at it critically, but lately you need to. Most food people are now hitting Gourmet Garage for produce, a good idea since D&D's very high-priced produce is unremarkable (although the prices on flowers are fair). The prepared foods look splendid but require careful tasting: Many are surprisingly ordinary, either under- or overseasoned and often oily.

But, as in the good old days, you can step up to certain counters—most notably, cheese, cured meats, and olives—and know that anything you taste or buy will be the very best of its kind. (Hope that you'll get a server in a good mood.) The Serrano ham from Spain, like papery prosciutto and with a dry aftertaste as powerful as a sirocco, is a bargain at $14 a pound—$5 worth will get you enough thin slices for a large cocktail party. All the hams—Italian, American, and German—are superb, as are the English farmhouse cheeses. House-brand herbs, spices, beans, and legumes are, as always, the finest quality. Pastries, if not as stellar as they once were, are a notch above almost everyone else's, and so are candies. You feel confident that someone has tasted the contents of every box of cookies and jar of honey or jam before awarding it shelf space. (You'd have to walk over to 97 Greene Street, to the design store Zona, to find the Christmas present I'm giving this year—sensational fruit preserves and butters from Katz and Company in the Napa Valley, where all summer long, Albert Katz cooks kettles of whatever fruit is fresh.)

If anything, the drawbacks of shopping at Dean & DeLuca—slow checkout lines, the congregation of gawking out-of-towners on weekends—underscore the reputation it spent years earning. Try timing your visit for a weekday afternoon.

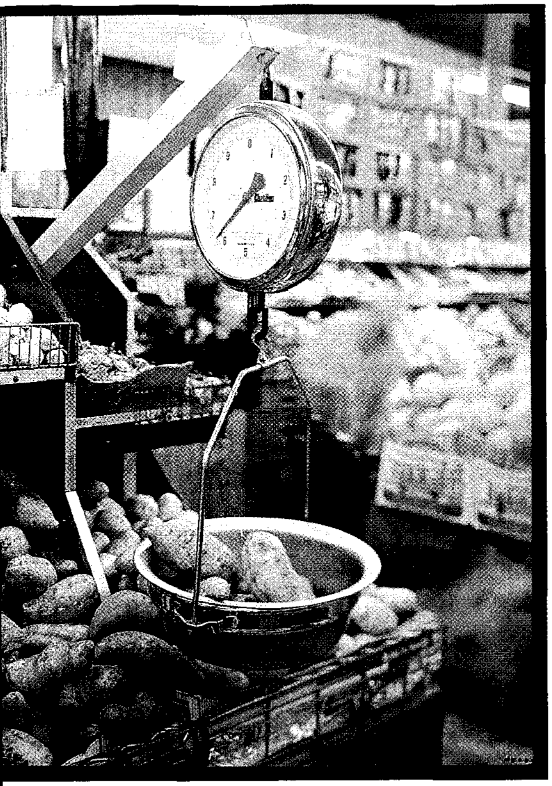
Gourmet Garage (453 Broome Street; 941-5850) gets the not-yet-prosperous downtown types that Dean & DeLuca drew when it opened its first store on Prince Street (now a café). Now that it has moved down Broome Street to the corner of Mercer, into a landmark SoHo cast-iron building with big plate-glass windows and ornate tin ceilings and columns, Gourmet Garage no longer feels like an after-hours club. But the park benches facing Mercer Street and the glances of the shoppers, cruising the aisles and one another, keep the new place feeling like a neighborhood find. The store is about to open an outpost on the Upper East Side, where the cruising will presumably be more straightforward.

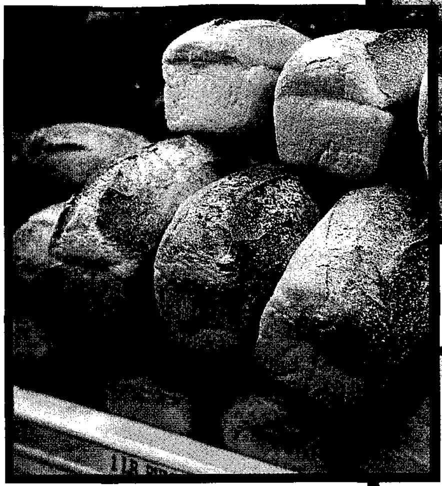
on the shelves and counters is less than first-rate.

People who carp that the prices at Gourmet Garage are sometimes no lower—and occasionally higher—than at other markets are missing the point. The produce here is better and in better shape than it is anyplace else. The owners say they're committed to selling more organic produce, and meats, too. Most of the breads are Eli's—it's the best-stocked outpost south of 82nd Street. Packaged goods are the weakest link, chosen more for low price than for quality. But if you know to avoid the many inferior brands, you can get some good deals.

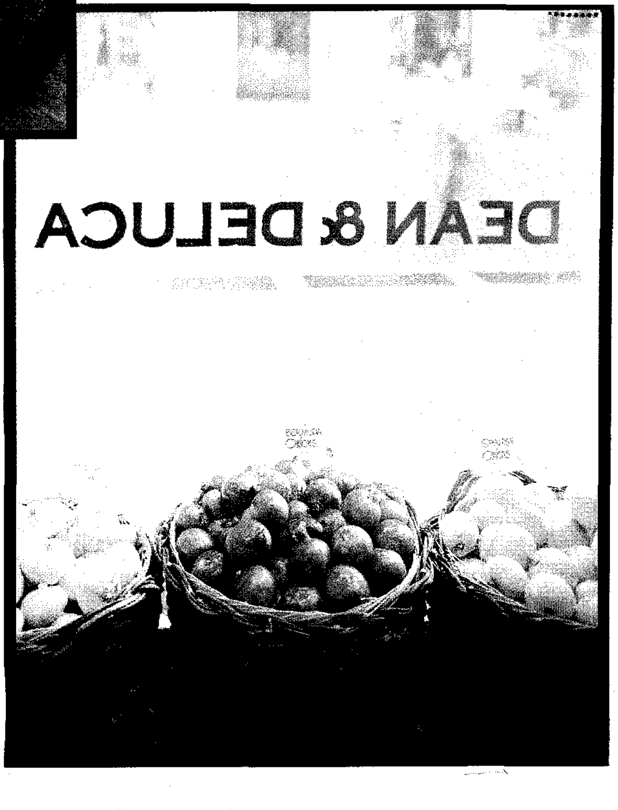
Right now, the prepared foods are a particularly good value, at $3.50 to $6 a pound; the owners recently hired a new executive chef, Matthew Laines, in preparation for their uptown expansion. Roast chicken at $3.50 a pound and ziti with wild mushrooms at $5 a pound are a great value. If you choose well (be deferential to the youthful and studiedly hip servers if you want them to be nice to you), you can feed a small crowd for not much money.

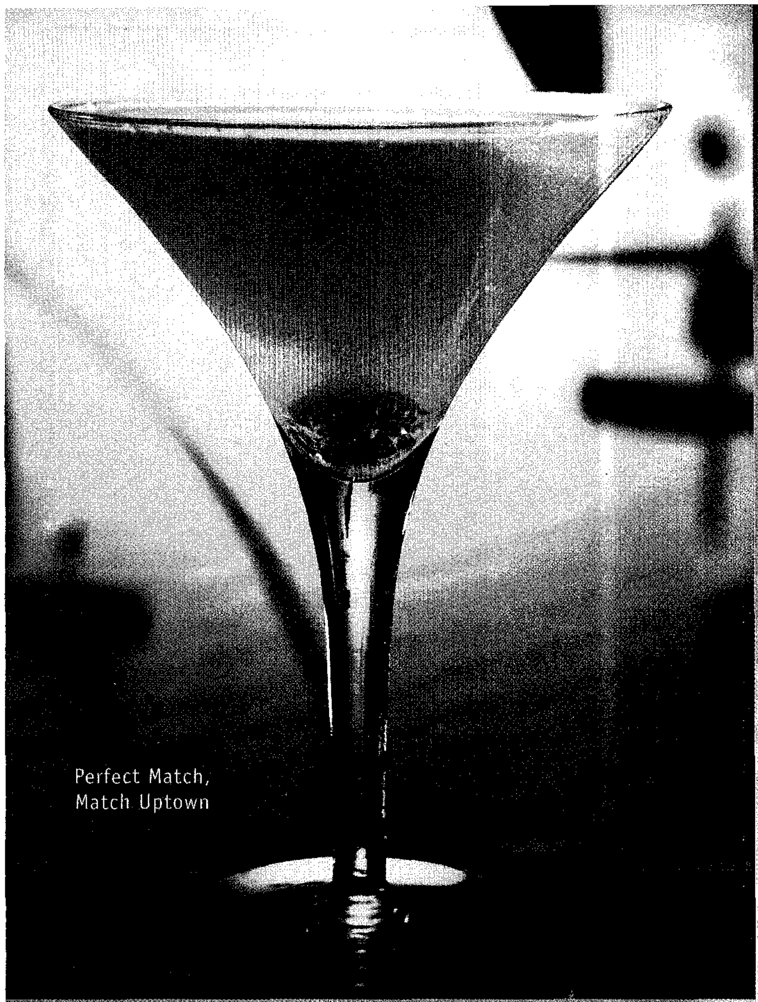
As I was taking notes at Gourmet Garage, Andrew Arons, one of the store's three founders, kept an eye on me as he carried a crate of oyster mushrooms on one shoulder to the produce aisle. He asked me, pleasantly, how he could be of help. Louis Balducci did the same thing at Agata & Valentina. Both men admitted that they had assumed I was a competitor, because I was writing down prices. Both then wanted to show me what was particularly wonderful that day, and both got interrupted so many times that the tour was cut short. I liked all this. It meant that someone was minding the store. ■





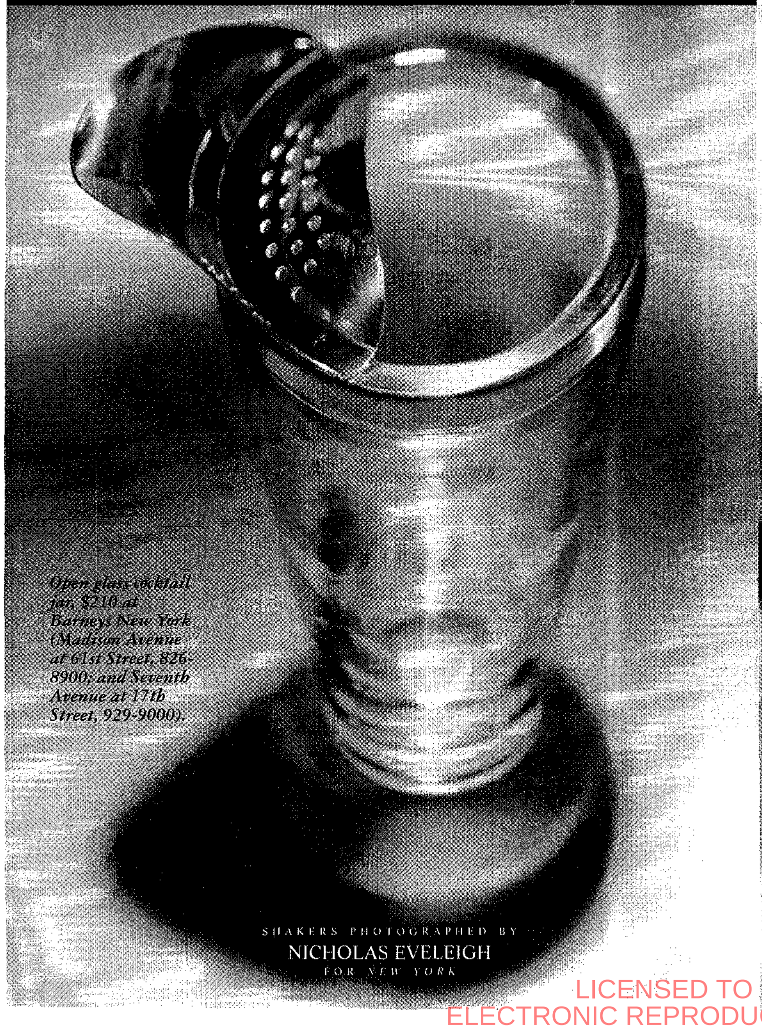
From top: The local greengrocers have nothing on Fairway's produce department; Eli's bread at Gourmet Garage; bushels of onions at Dean & DeLuca.





Perfect Match, Match Uptown

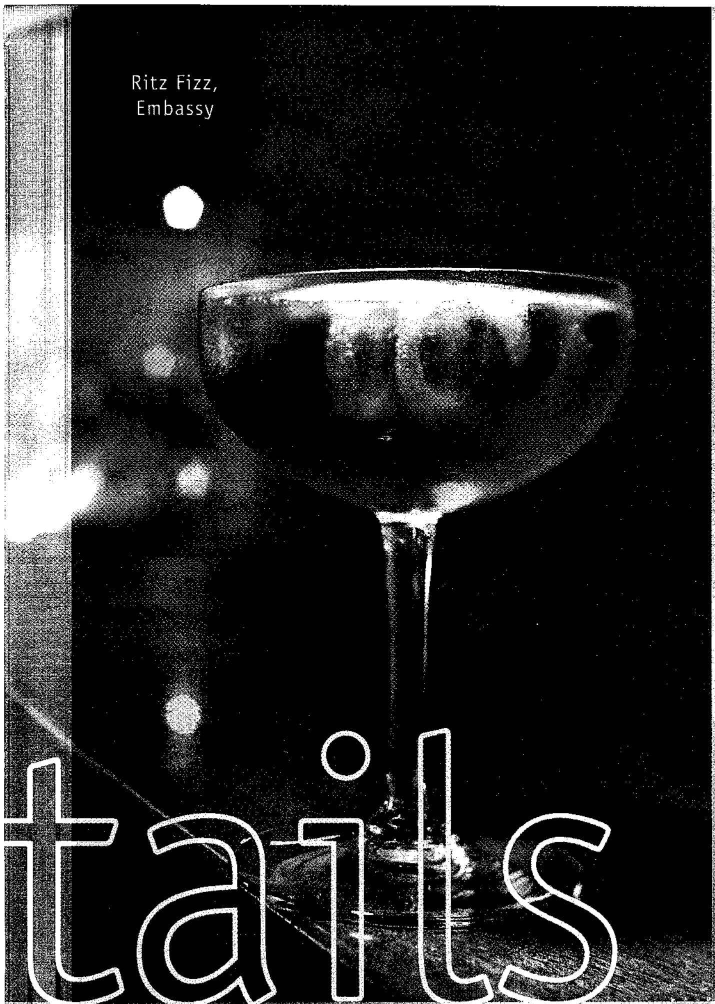
Edwardian silver-plate shaker (1910), $345 at James II Galleries (11 East 57th Street; 355-7040).



Open glass cocktail jar, $210 at Barneys New York (Madison Avenue at 61st Street, 826-8900; and Seventh Avenue at 17th Street, 929-9000).

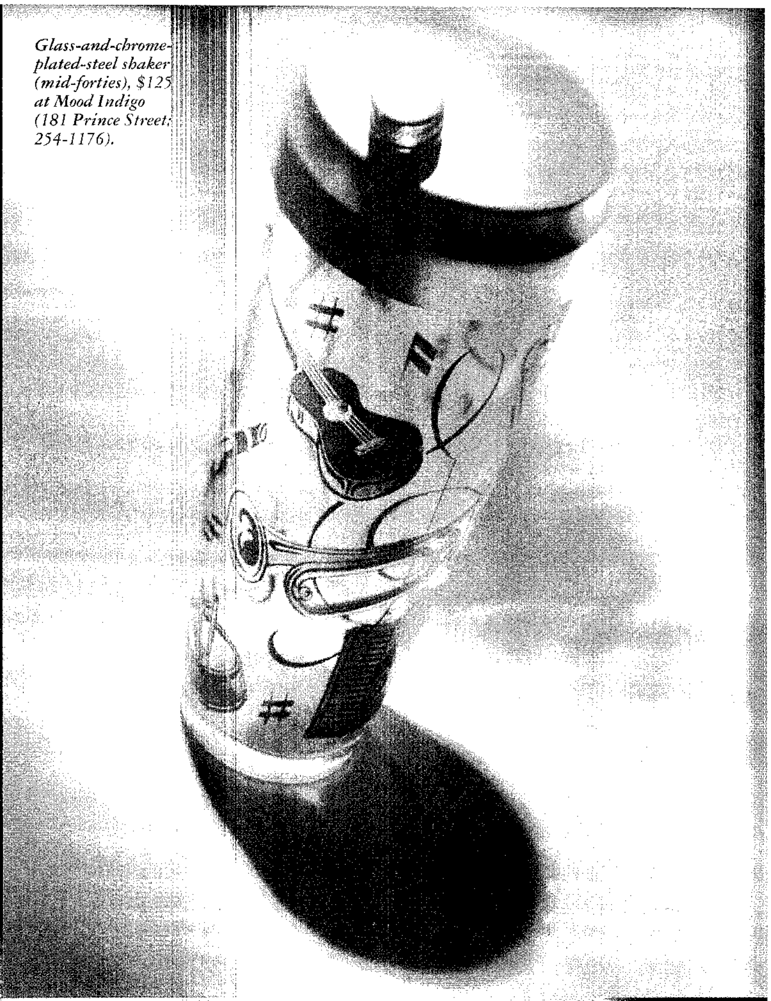
SHAKERS PHOTOGRAPHED BY
NICHOLAS EVELEIGH
FOR NEW YORK

Metro, Marion's



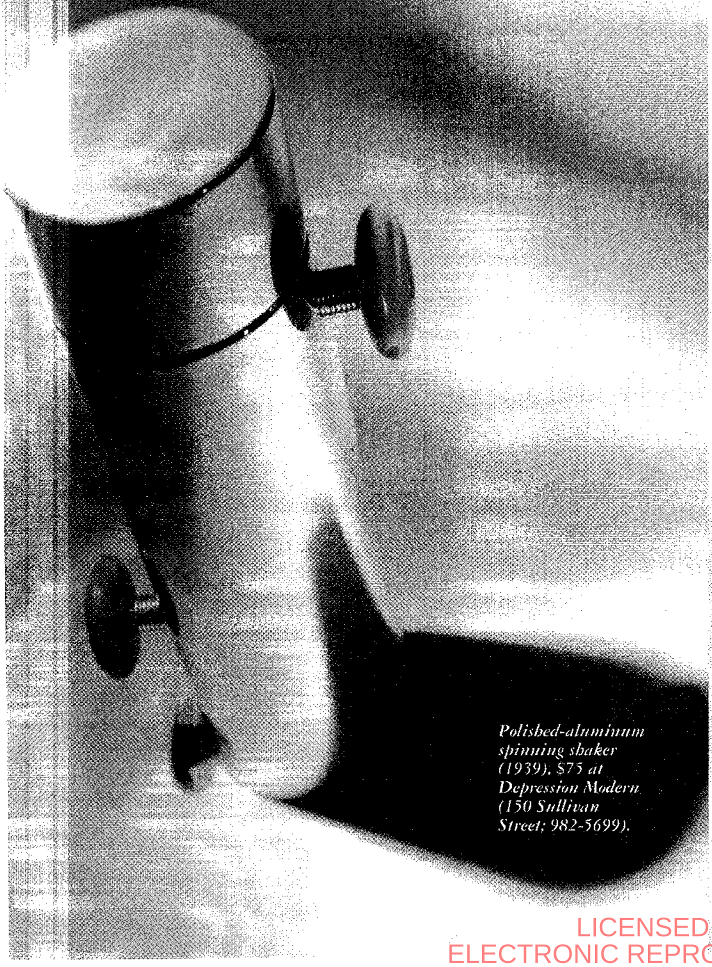
Ritz Fizz,
Embassy

tails

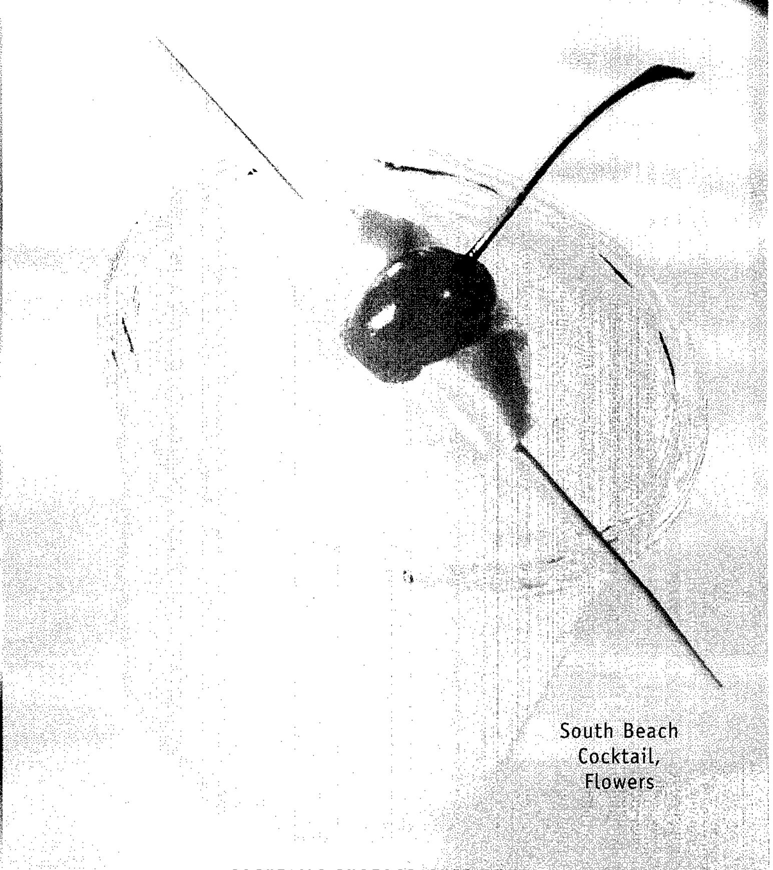


Glass-and-chrome-plated-steel shaker (mid-forties), $125 at Mood Indigo (181 Prince Street; 254-1176).

It's 1995—cocktail time again. [illegible] the [illegible] neoclassic drinks in town.



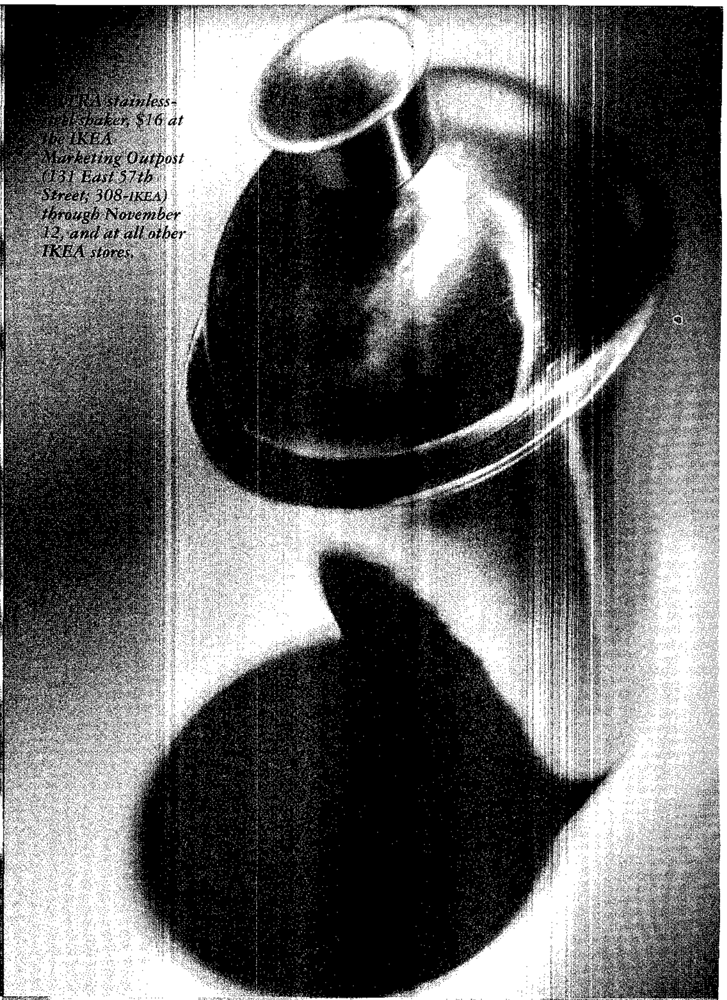
Polished-aluminum spinning shaker (1939), $75 at Depression Modern (150 Sullivan Street; 982-5699).



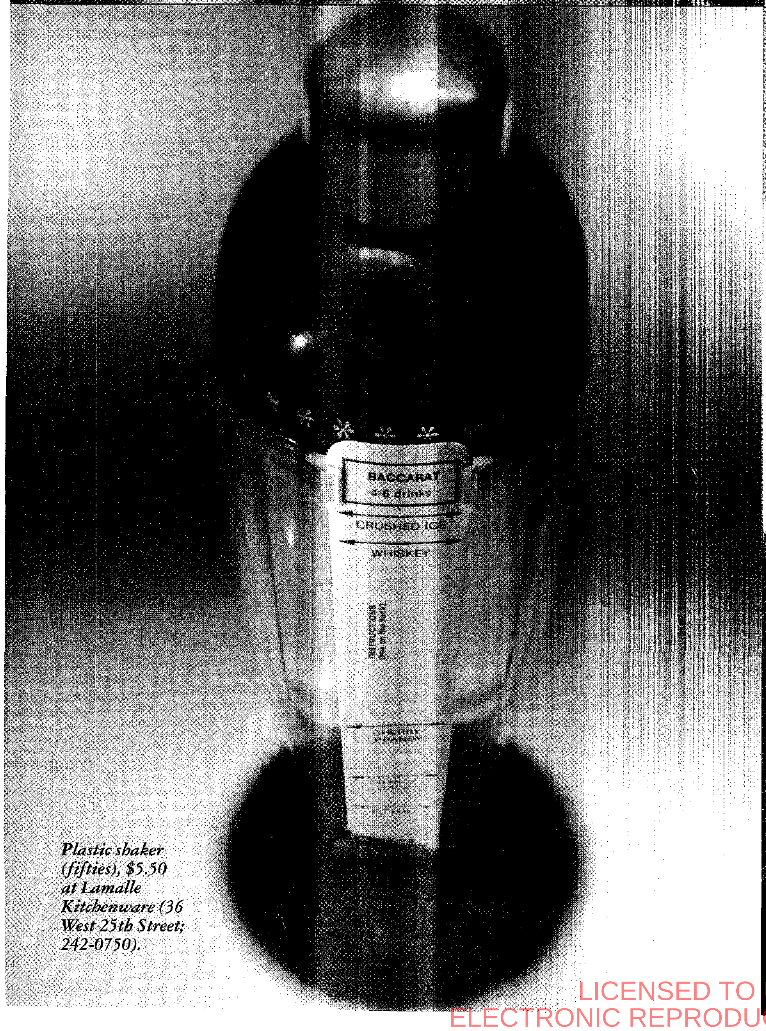
South Beach
Cocktail,
Flowers

COCKTAILS PHOTOGRAPHED BY
ANDREW GARN
FOR *NEW YORK*

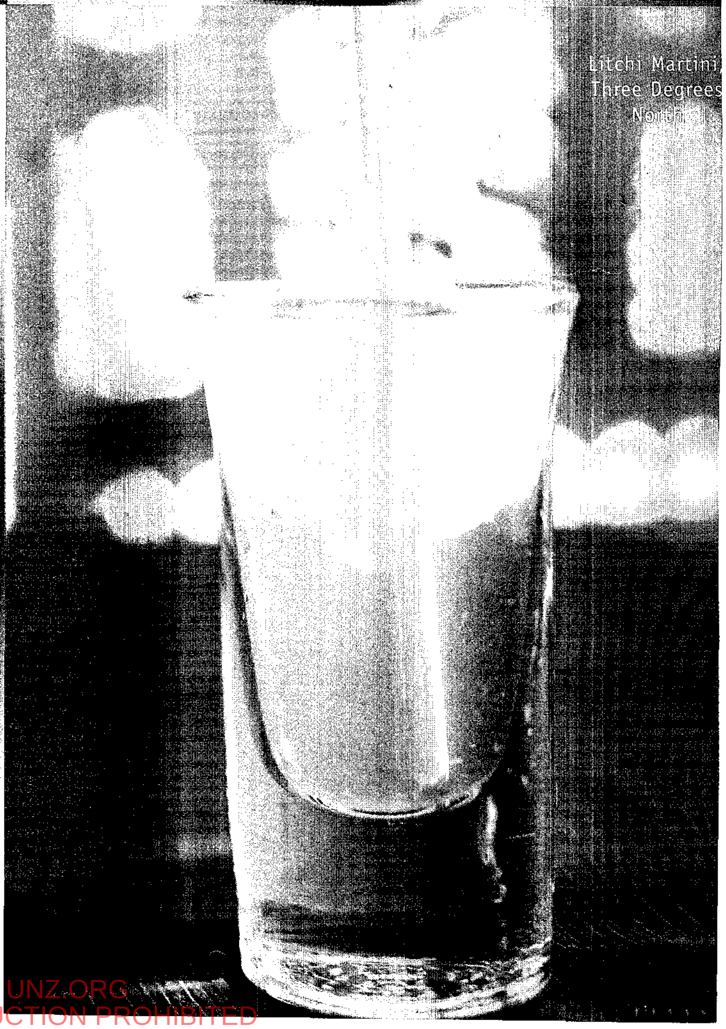
Loyal Martini,
Bar d'O



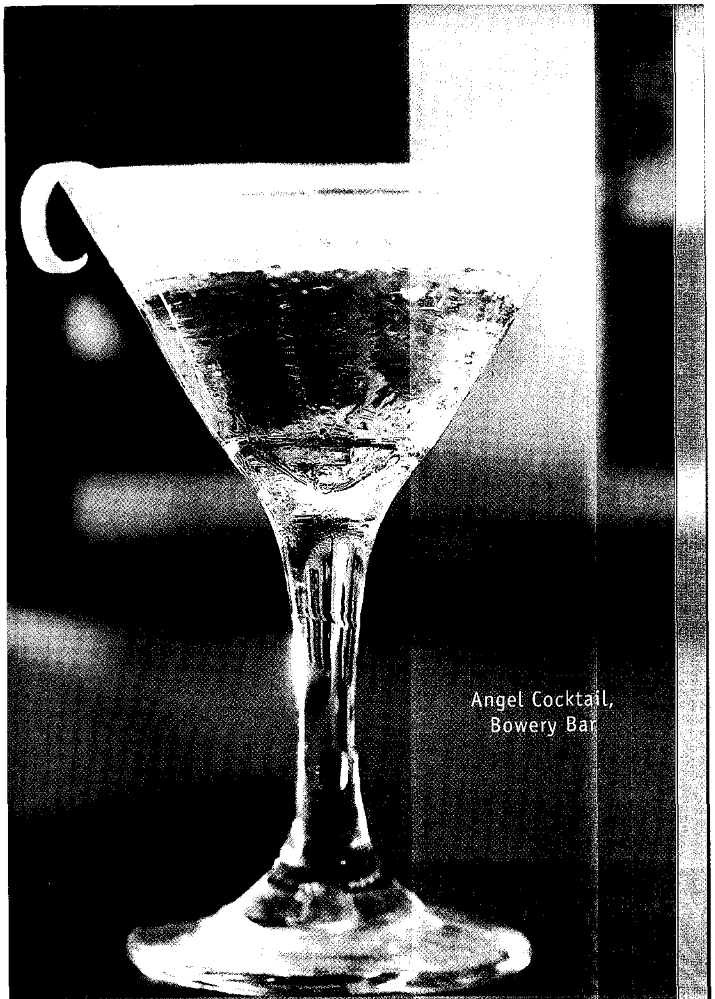
[illegible]RA stainless-steel shaker, $16 at the IKEA Marketing Outpost (131 East 57th Street; 308-IKEA) through November 12, and at all other IKEA stores.


BACCARAT
4/6 drinks
CRUSHED ICE
WHISKEY
INSTRUCTIONS
CHERRY BRANDY

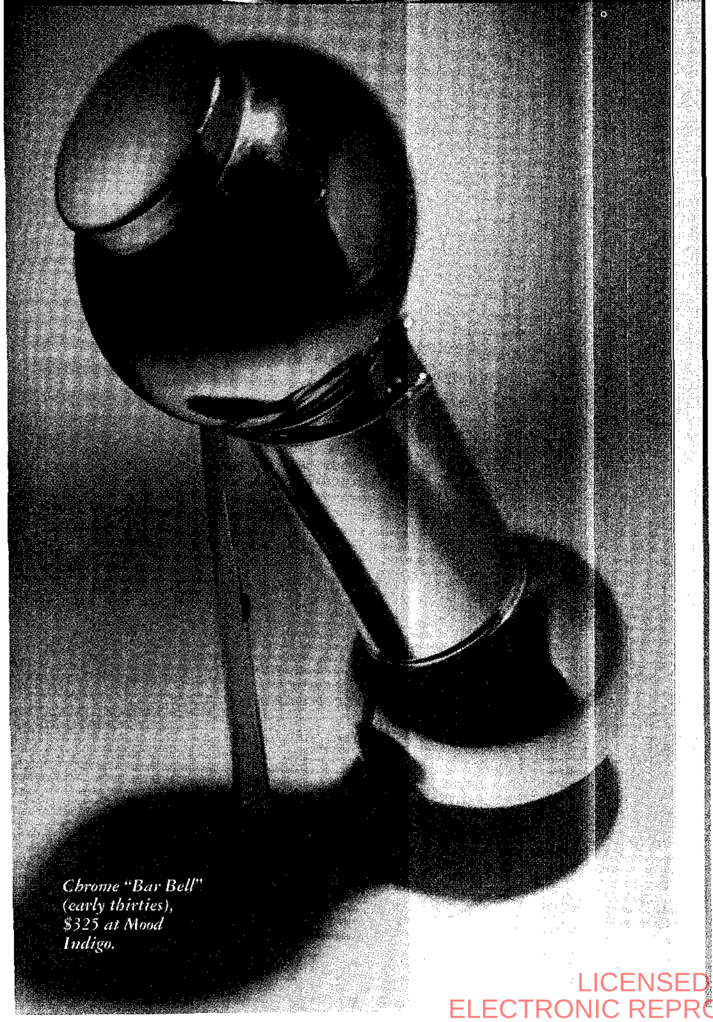
Plastic shaker (fifties), $5.50 at Lamalle Kitchenware (36 West 25th Street; 242-0750).



Litchi Martini,
Three Degrees
North



Angel Cocktail,
Bowery Bar



Chrome "Bar Bell" (early thirties), $325 at Mood Indigo.

Perfect Match

MATCH UPTOWN

33 East 60th Street (906-9177)

3 ounces Absolut Kurant (6 tablespoons)
Dash of Chambord
Dash of fresh lime juice
1 teaspoon granulated sugar
Garnish: one raspberry

Shake Absolut Kurant, Chambord, lime juice, and sugar with ice. Strain into chilled martini glass, and garnish with raspberry. *Makes 1.*

Metro

MARION'S

354 Bowery, near East 4th Street (475-7621)

1½ ounces Absolut Kurant (3 tablespoons)
½ ounce Rose's lime juice (1 tablespoon)
Dash of fresh lime juice
Dash of cranberry juice (enough to turn cocktail pink)
Garnish: a lime wedge

Shake first four ingredients over ice, and strain into a chilled martini glass. Garnish with lime wedge. *Makes 1.*

South Beach Cocktail

FLOWERS

21 West 17th Street (691-8888)

1½ ounces Campari (3 tablespoons)
1½ ounces Amaretto (3 tablespoons)
4–5 ounces fresh orange juice (8 to 10 tablespoons)

Mix Campari and Amaretto in a tall glass. Fill with ice, and top with orange juice. *Makes 1.*

Angel Cocktail

BOWERY BAR

40 East 4th Street (475-2220)

1½ ounces Ketel One vodka (3 tablespoons)
½ ounce Frangelico (1 tablespoon)

Shake ingredients with ice, and strain into a chilled martini glass. *Makes 1.*

Ritz Fizz

EMBASSY

116 Hudson Street, near Franklin Street (941-1183)

¼ ounce blue Curaçao (1½ teaspoons)
¼ ounce Amaretto (1½ teaspoons)
Juice of ¼ lemon
Champagne or sparkling wine
Garnish: an orange twist

Chill a champagne flute or, preferably, a "Marie Antoinette" saucer-type champagne glass. Mix the Curaçao, Amaretto, and lemon juice together with ice into glass, and top with champagne. Garnish with the orange twist. *Makes 1.*

Loyal Martini

BAR D'O

29 Bedford Street (627-1580)

2½ ounces Ketel One vodka (5 tablespoons)
Dash of vermouth
20 drops 20-year-old balsamic vinegar
Garnish: a black olive (not pitted)

Shake vermouth with ice, then strain, leaving ice coated with vermouth. Add vodka and shake. Strain into martini glass and gently stir in vinegar. Garnish with black olive. *Makes 1.*

Litchi Martini

THREE DEGREES NORTH

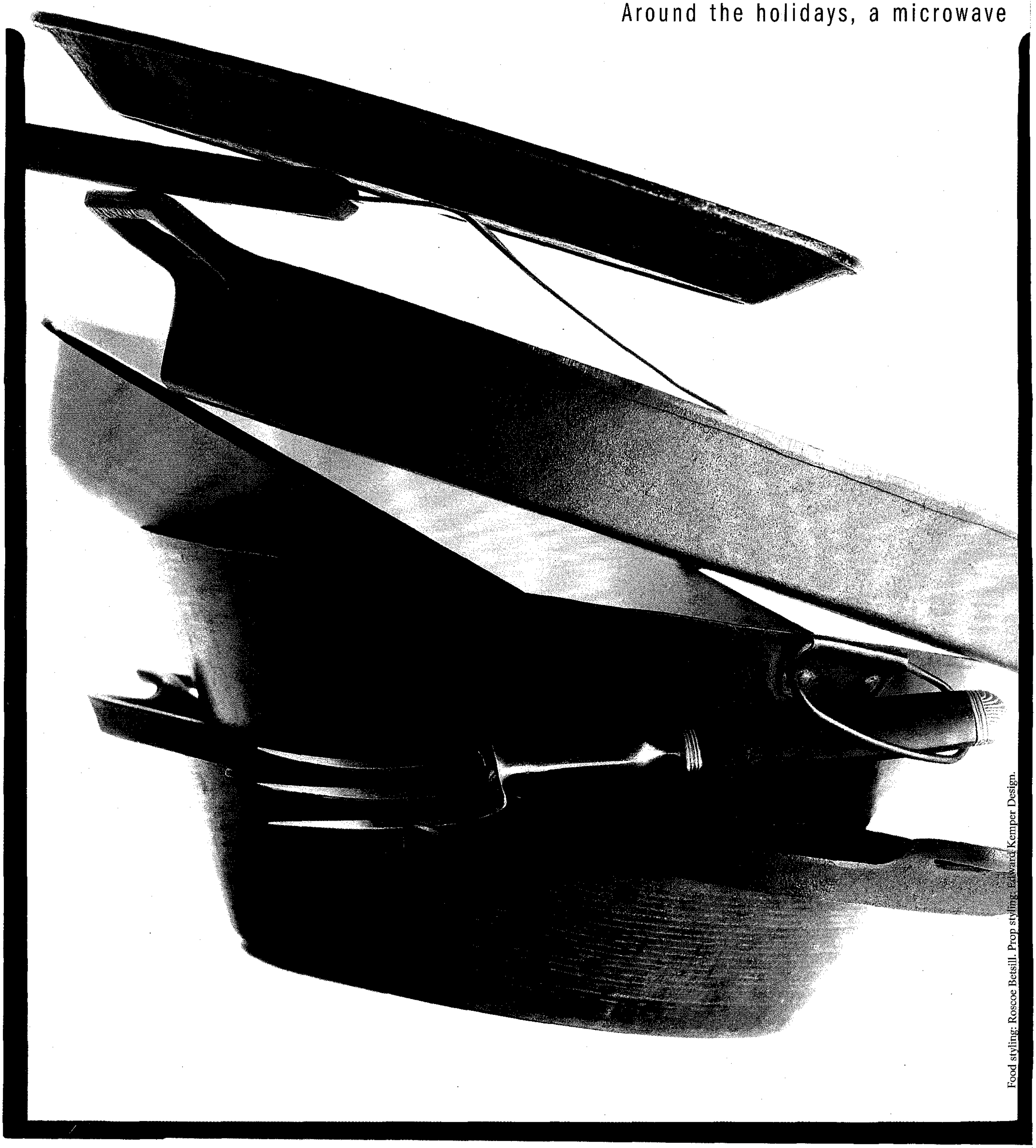
210 Spring Street (274-0505)

2½ ounces vodka (5 tablespoons)
1 ounce strained syrup from canned litchis (2 tablespoons)
Dash of extra-dry vermouth
Garnish: 1 litchi and 1 bamboo stick

Shake vodka, litchi syrup, and vermouth with ice. Strain, and serve in a shot glass garnished with a litchi on a bamboo skewer. *Makes 1.*

into the

Around the holidays, a microwave



Food styling: Roscoe Betsill. Prop styling: Edward Kemper Design.

oven

somehow doesn't cut it. Roasting and braising redux.

Gray Kunz

LESPINASSE

Dinner for 8

Vinaigrette of leeks with potatoes

Pork shoulder braised in stout

Spaetzle tossed with bacon and onion

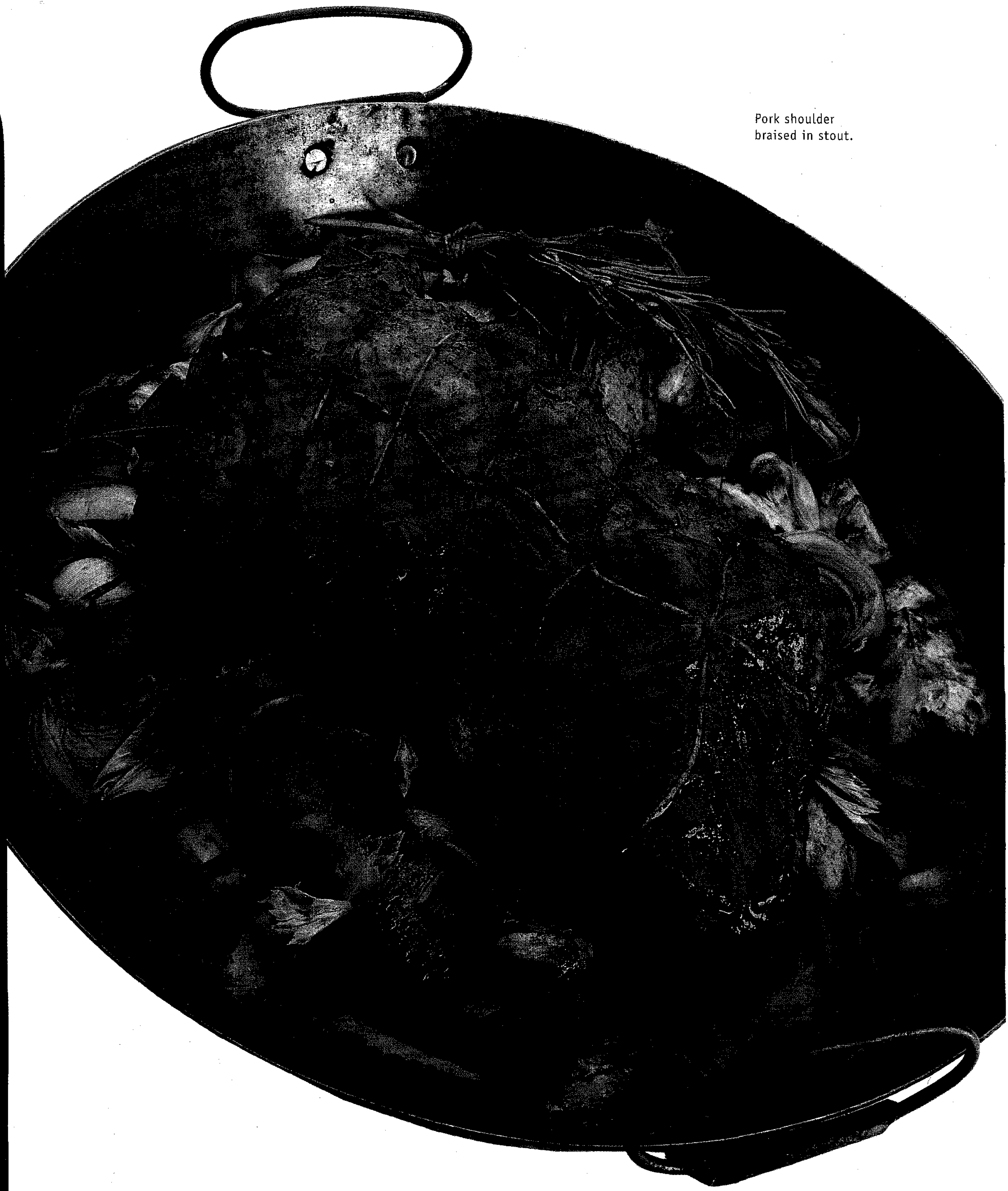
Stewed cabbage

Spiced caramel flan

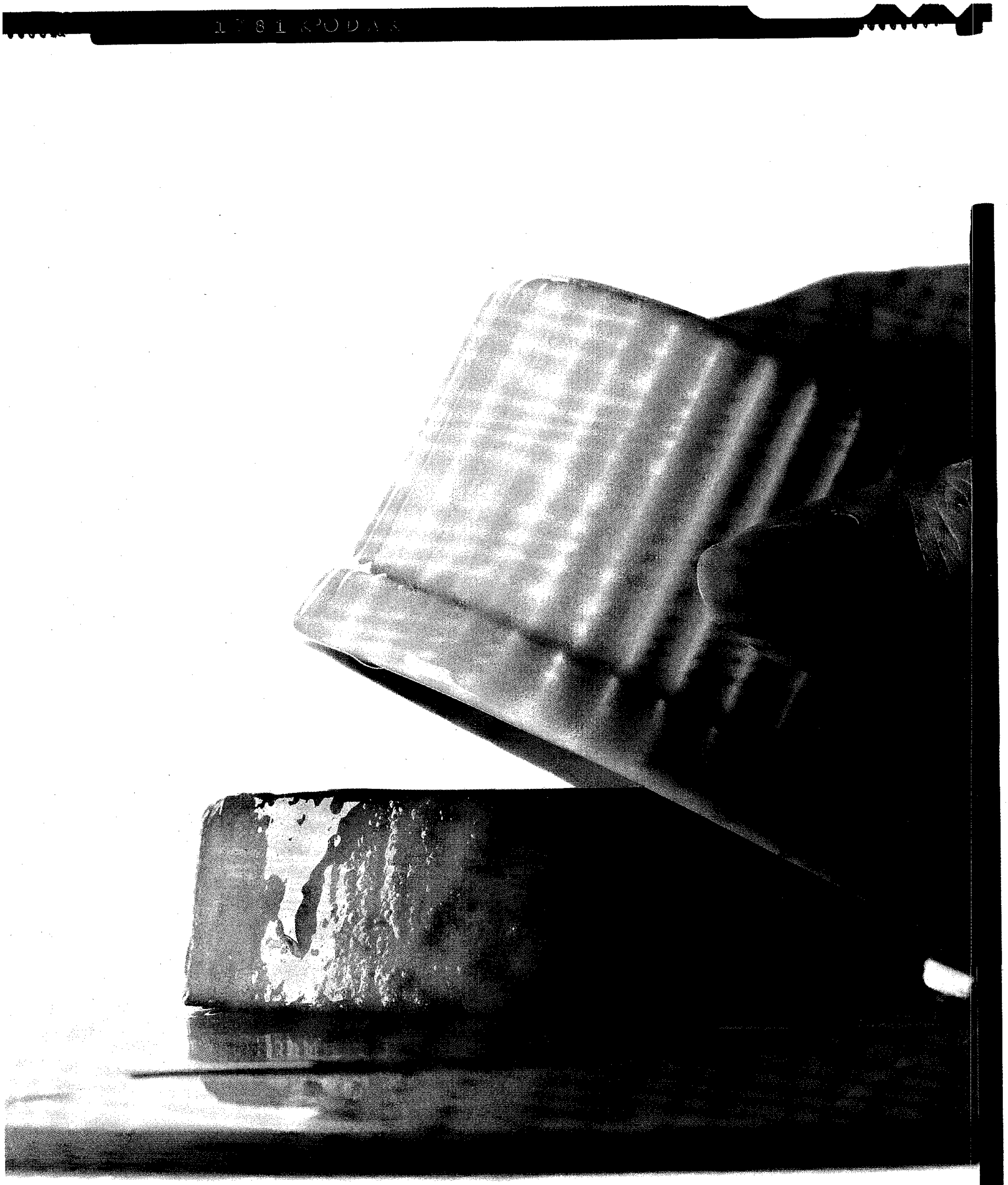
Lespinasse, in the St. Regis Hotel, has been the somewhat incongruously *haute* site of Gray Kunz's Franco-Asian experiments. Now, in the hotel's Astor Court, he's taking a traditional tack with a hearty bistro menu. Turkey? Eh. Why not pork drenched in stout and maple syrup, then braised for three hours in the oven? Kunz is Swiss and appreciates good spaetzle; here, the process of making it, no more difficult than mashing potatoes, is demystified. And spicy flan with a pane of caramel on top puts pumpkin pie to shame.

Spaetzle tossed with bacon crisps and onion.

PHOTOGRAPHED BY RICHARD PIERCE
FOR NEW YORK



Pork shoulder
braised in stout.



Spiced caramel flan.

into the oven

Barbara Kafka

ROASTING: A SIMPLE ART

Lunch for 4

Treviso radicchio with mozzarella and anchovies

Striped bass with fennel

Roasted potatoes

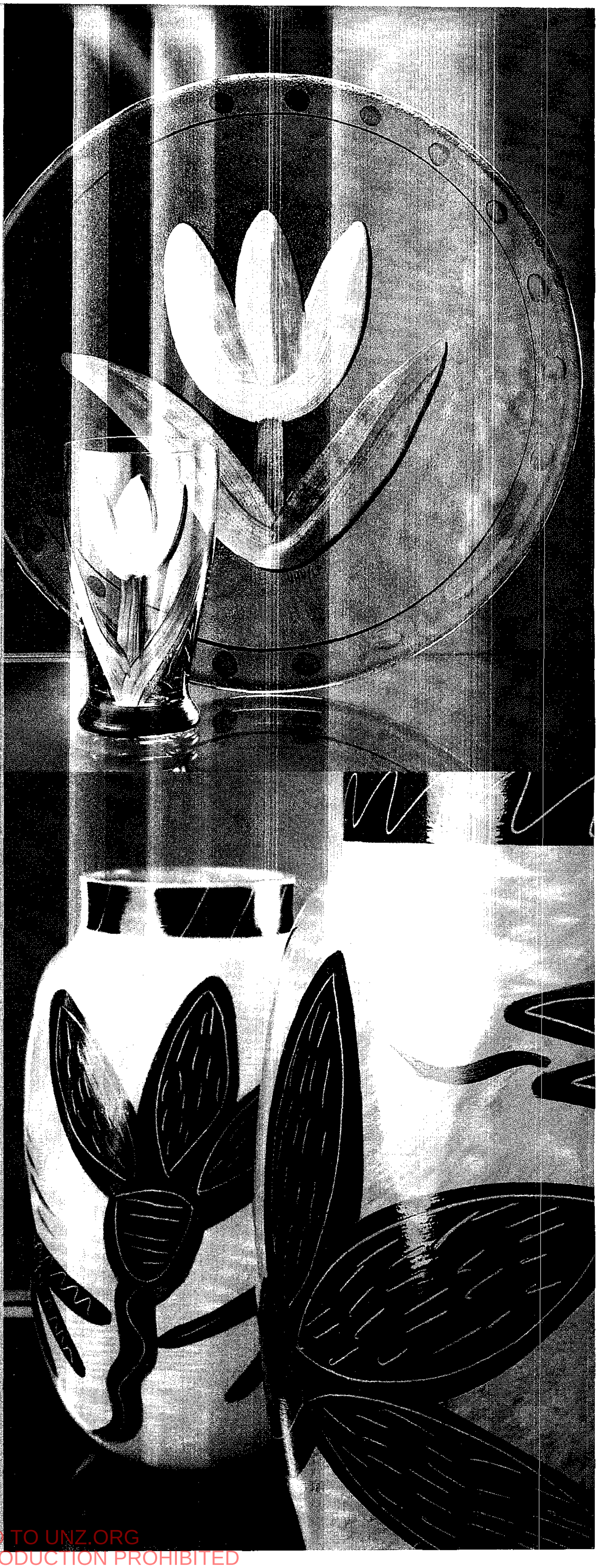
Sugar-glazed pineapple

Treviso radicchio with mozzarella and anchovies.

What's a holiday without the oven cranked up high and the wafting smell of butter and cinnamon? Barbara Kafka has never forgotten conventional cookery, even as she won recognition as someone who could make the microwave do wheelies when *Microwave Gourmet* was published in 1987. Having proved herself in the domain of high tech, she is returning, just in time for Christmas, with her book *Roasting: A Simple Art*—lest we forget that there are some miracles even *she* can't work with nonionizing radiation. "When I come home from a busy day," she says, "the first thing I do is check that the rack is in the center of the oven and turn the heat up to 500 degrees." All of the food here can be popped into the oven at that temperature; some of it simultaneously, like the striped bass and fennel. A whole dinner can come together at warp speed, despite the premodern means.

Roasted striped
bass with fennel.

Photos: Eric Richards



recipes

Barbara Kafka goes Mediterranean with roasted striped bass, and Gray Kunz steeps a pork shoulder in stout.

Barbara Kafka

ROASTING: A SIMPLE ART

Lunch for 4

TREVISO RADICCHIO WITH MOZZARELLA AND ANCHOVIES

1⅓ pounds Treviso radicchio (2 to 5 heads, depending on size; use endive or Verona radicchio if Treviso cannot be found)
1 teaspoon kosher salt
2 cloves garlic, smashed and peeled
¼ cup olive oil
16–24 flat anchovy fillets (2 to 3 two-ounce cans)
¾ pound fresh mozzarella, cut into ⅛-inch-thick slices (2 to 3 slices per piece of Treviso)

Place rack in lowest level of oven. Preheat oven to 500 degrees.

Trim radicchio, removing any dark or discolored parts on the outer leaves and stems. If heads are large (10 ounces each), cut lengthwise into quarters, leaving stems intact; if they're small (4 ounces each), cut lengthwise into halves, also leaving stems intact.

Put the salt, garlic, and oil in a blender and purée until smooth. (Alternatively, garlic and salt may be crushed with a mortar and pestle and the oil whisked in.) Place radicchio in an 18-by-13-by-2-inch roasting pan. Coat each piece completely with the garlic mixture. Cook for 10 minutes. Turn over. Cook for 5 minutes more.

Remove pan from oven. Place anchovy fillets lengthwise along the center of each piece of radicchio. Cover with mozzarella. Cook for 5 minutes more, until mozzarella is brown and melting at edges. Serve warm.

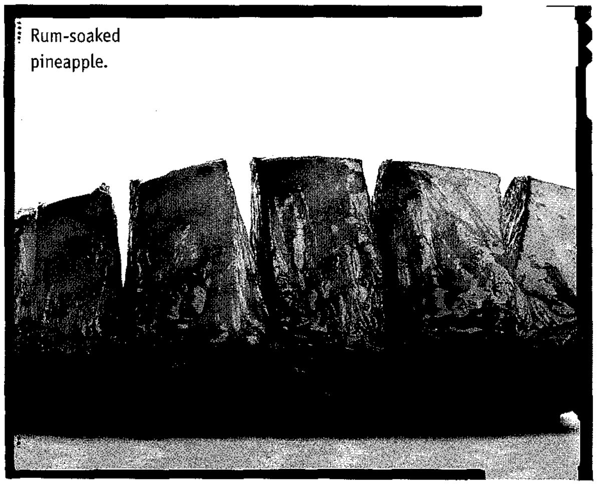
STRIPED BASS WITH FENNEL

2 2-to-2½-pound scaled and cleaned farm-raised striped bass (head and tail left on but gills removed)
½ cup olive oil
½ cup fresh lemon juice
2 tablespoons kosher salt
½ teaspoon freshly ground black pepper
4 large fennel bulbs (10 ounces each, 2½ pounds total), with some stalk and fronds

Remove the fish from the refrigerator. With a large kitchen knife, cut 3 parallel diagonal slashes on each side of the fish, about ¾ of an inch into the flesh. Prepare an 18-by-13-by-2-inch roasting pan by greasing it thoroughly with about ¼ cup olive oil. Place the fish in the pan, side by side, head to tail.

Rub 2 tablespoons olive oil, 2 tablespoons lemon juice, and 1 tablespoon salt into sides of the fish, including the slits, and into the internal cavities. Sprinkle some pepper into the cavities.

It will take about 1 hour for the marinating fish to reach room temperature. Meanwhile, cut the stalks and fronds off the fennel; chop the fronds and set aside. With a large knife, coarsely cut up the stalks and stuff as many pieces as will fit into the body cavities of each fish. From time to time, tilt the roasting pan containing the fish to collect the juices in a corner, and spoon over fish.



Rum-soaked pineapple.

Trim the root end of each fennel bulb to clean, but leave the bulb in one piece. With a vegetable peeler, remove any dark pieces and coarse strings from the outside of each bulb. Cut the bulbs lengthwise through stem ends to create wedges, about 8 to 10 per bulb.

Make a layer of fennel wedges in a medium-size roasting pan and coat with the remaining olive oil and all but a few teaspoons of the lemon juice. Sprinkle the wedges with the remaining salt and pepper.

Fifteen to 20 minutes before cooking the fennel, place the rack in the center of the oven and heat the oven to 500 degrees. Place the fennel in the oven, and after 10 minutes, add the roasting pan containing the fish.

The cooking time for the fish should be 20 to 25 minutes, depending on size. (The rule of thumb is to cook the fish for 10 minutes per inch of thickness.) The fennel should come out of the oven with the fish.

Using two large spatulas, put fish on a serving platter. Either surround fish on platter with fennel and pour pan juices and remaining lemon juice over all, or keep fennel and its pan juice in one serving bowl, and the fish pan juice in another (it will be easier to bone the fish as you're serving it). Pour remaining lemon juice over fish before serving. Sprinkle chopped fronds on fish-and-fennel platter or, if using separate serving bowl for fennel, divide the garnish evenly between the fish and fennel.

SUGAR-GLAZED PINEAPPLE

1 2½-pound pineapple
⅓ cup rum (dark preferred)
⅔ cup dark-brown sugar

Trim the pineapple leaves, leaving 3 to 4 inches. Using a large kitchen knife, cut the pineapple lengthwise in quarters. Cut the tough center strip out of each piece. Holding a quarter pineapple with one hand, cut the fruit away from its base; start at the top near the leaves. Cut detached fruit across into 6 pieces. Repeat for 3 other pieces.

Mix rum and sugar in a small bowl until sugar dissolves. Dip each section of pineapple into the sugar mixture. Return each piece to its spot in the base, so each section looks whole.

Place the pineapple quarters in a 12-by-8-by-1½-inch roasting pan. Drizzle the remaining rum mixture over each quarter. Allow to marinate for 30 minutes.

About 20 minutes before you are ready to cook, place rack in center of oven. Heat oven to 500 degrees.

Cook for 15 minutes. Remove sections from pan right away (or the pineapple will stick). Serve warm.

(Recipes adapted from Roasting: A Simple Art, *by Barbara Kafka ©1995, reprinted by permission of William Morrow and Company.)*

Gray Kunz

LESPINASSE

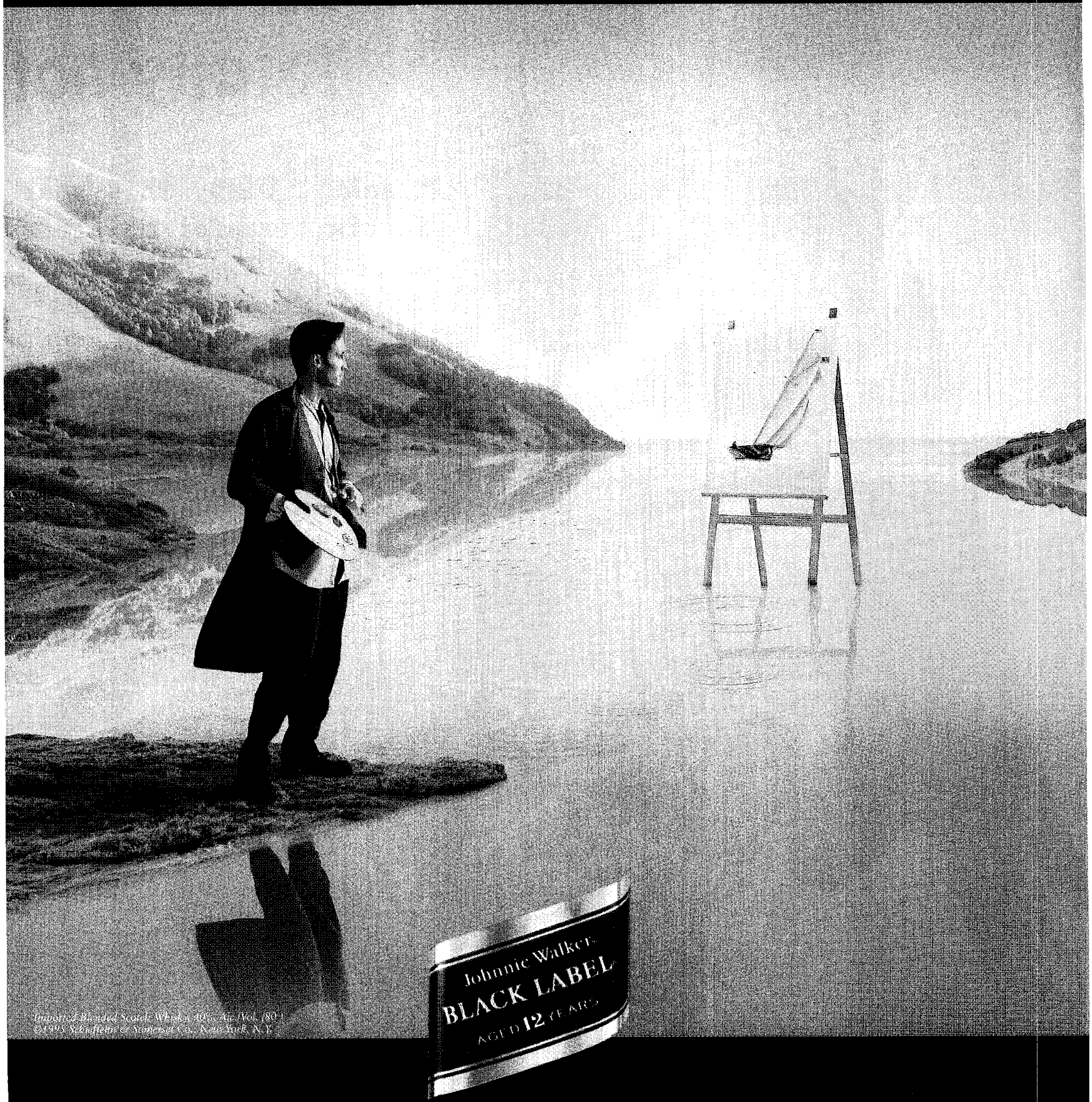
Dinner for 8

VINAIGRETTE OF LEEKS WITH POTATOES

20 leeks
Salt and freshly ground white pepper
2 tablespoons butter, diced
1¼ pounds potatoes, peeled
2 teaspoons extra-virgin olive oil
2 tablespoons sherry vinegar

Photograph by Richard Pierce.

DARE TO
DISCOVER
THE POSSIBILITIES OF A NEW
PERSPECTIVE.


Johnnie Walker
BLACK LABEL
AGED 12 YEARS

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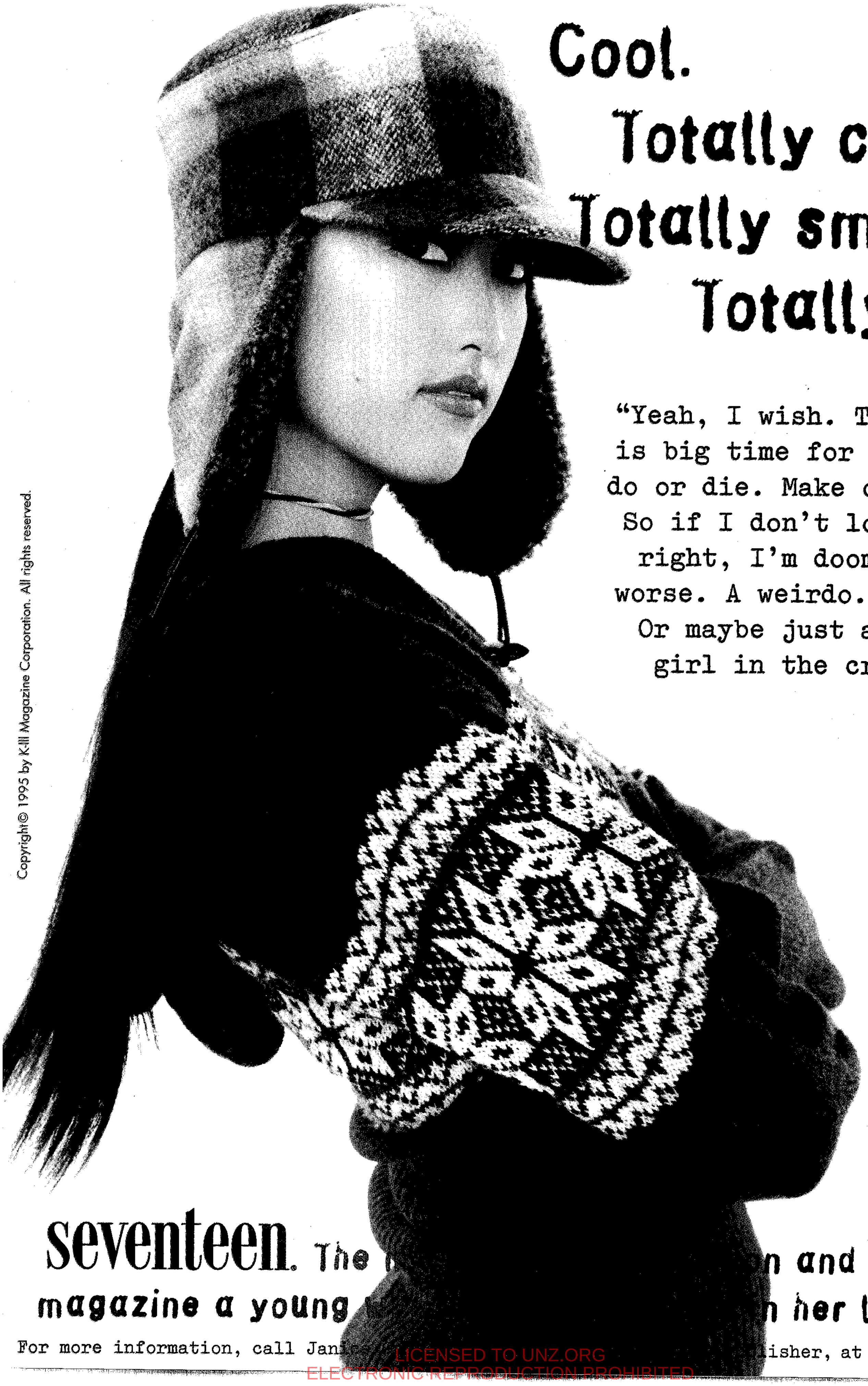

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seventeen. The n and beauty magazine a young n her lifetime.

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4	tablespoons hazelnut oil
⅓	cup minced shallots
½	teaspoon minced garlic
Pinch of sugar	
1	teaspoon chopped chives
2	teaspoons chopped chervil, plus 8 sprigs for garnish

Trim the tops and roots from the leeks, and wash well under cold running water to remove any grit. Bring a large pot of salted water to boil and cook leeks until tender, about 3 to 4 minutes. Drain and remove the tough outer leaves of the leeks until you reach the tender portion; cut on the bias into pieces approximately 3 inches long. Arrange in a baking dish, season well with salt and pepper, and dot with butter.

Cut the potatoes into ¼-inch cubes. Bring a medium saucepan of salted water to a boil, and cook two thirds of the potatoes. Drain, reserving ¼ cup of the liquid.

Preheat the oven to 325 degrees.

In a medium skillet, heat the olive oil and sauté the remaining potatoes until golden brown and crispy. Season with salt and pepper.

Cover the leeks with aluminum foil and heat in the oven until warm.

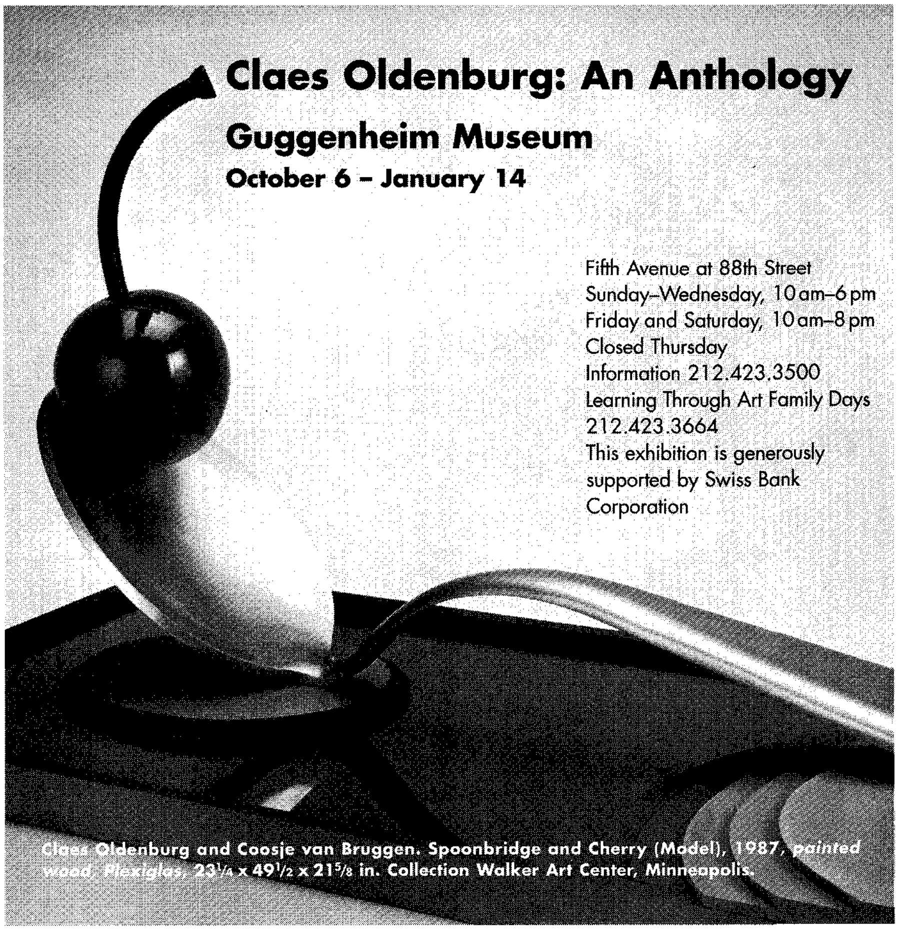
In a medium bowl, combine the reserved potato liquid, sherry vinegar, hazelnut oil, shallots, garlic, and sugar. Whisk until emulsified. Add the diced boiled potatoes and chives; season to taste.

Arrange 5 pieces of leek on each plate and spoon the potato dressing over them. Garnish the leeks with fried potatoes and the chervil.

PORK SHOULDER BRAISED IN STOUT

¾	pound celery root, peeled
5	medium carrots, peeled
1¼	pounds onions, peeled
3	cloves
½	teaspoon allspice
1	tablespoon black peppercorns
1	teaspoon juniper berries
1	sprig parsley
1	sprig rosemary
3	sprigs thyme
6	pounds pork shoulder or butt
Salt and freshly ground black pepper	
6	tablespoons corn oil
3	cloves garlic, peeled
¾	cup maple syrup
6	tablespoons white-wine vinegar
3	cups stout (2 12-ounce bottles)
2⅓	cups veal stock or water
2	tablespoons chopped mix of fresh parsley, chives, and tarragon
2	tablespoons butter
1	tablespoon chives
8–10	celery leaves

Cut the celery root, carrots, and onions into 2-inch pieces. Using a square of cheesecloth and a piece of string, make a small sachet containing the cloves, allspice, peppercorns, and berries. Tie the parsley, rosemary, and thyme sprigs together with a piece of string to create a bouquet garnis.



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Guggenheim Museum
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Claes Oldenburg and Coosje van Bruggen. Spoonbridge and Cherry (Model), 1987, painted wood, Plexiglas, 23¼ x 49½ x 21⅝ in. Collection Walker Art Center, Minneapolis.

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Preheat oven to 300 degrees.

Season the pork with salt and pepper. Heat the oil in a large skillet and sear the pork on all sides; remove and place in a large casserole. Sauté the vegetables and garlic in the skillet until just starting to brown. Put the mixture in the casserole with the pork. Deglaze the skillet with the syrup and vinegar; reduce by half. Add the beer and stock; bring to a boil and pour over the pork and vegetables. Add spice sachet and bundle of herbs to the casserole, and bring to a boil. Cover, and place in oven for 3 hours. Baste and turn the meat every 30 minutes. When cooked, remove meat, strain the liquid, and keep the vegetables with the pork, covered, in a warm oven. Reduce the liquid to a third in a saucepan over medium-high heat. Remove from heat and stir in the chopped herbs and butter. Season to taste. Arrange the meat and vegetables on a large platter. Pour the sauce over the meat and baste until meat is glazed. Garnish pork with chives and celery leaves.

SPAETZLE WITH BACON AND ONION

1½	cups flour
1	tablespoon semolina
1	teaspoon salt
½	teaspoon freshly ground white pepper
1	pinch nutmeg
2	eggs
⅔	cup milk, warmed
4	ounces bacon, cut into ½-inch squares
1	medium-size onion, chopped
1	tablespoon olive oil
2	tablespoons butter
1½	teaspoons chopped chervil

Sift the flour, semolina, salt, pepper, and nutmeg in a mixing bowl. Add the eggs, milk, and ⅔ cup warm water. Combine ingredients with a mixer at a slow speed, then whisk vigorously until small bubbles appear. The consistency should be like thick pancake batter; add more water if necessary.

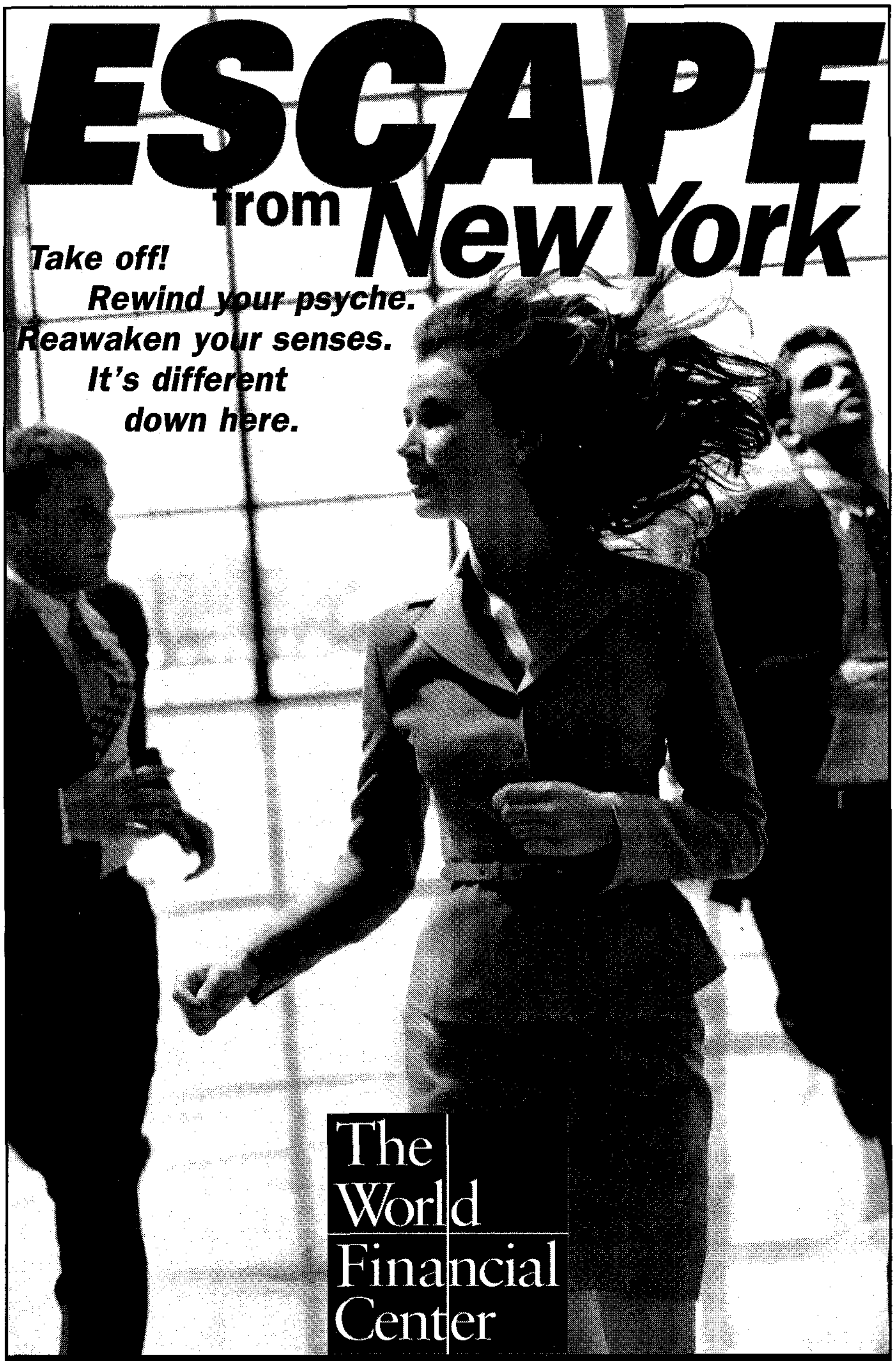
Bring a large pot of water to a rapid boil. Press the batter through the holes of a large colander held directly over the boiling water and cook until spaetzle rises to the surface. Remove spaetzle from water with a slotted spoon and immediately shock in cold water. Pat dry and set aside. Repeat with remaining batter.

In a small saucepan, cover the bacon with 1 cup of cold water, and bring to a boil over medium heat. Strain. Return bacon to saucepan and sauté until crisp. Remove from pan and set aside. Sweat onion in ½ teaspoon of bacon fat and cook until translucent. Set aside.

Heat oil and butter in a large skillet, add spaetzle, and sauté until golden brown. Stir in bacon and onions. Season with salt and pepper and garnish with chervil.

STEWED CABBAGE

7	pounds Napa cabbage (cleaned, with rib removed from leaves, you get 2½ pounds of leaves)
1	medium carrot, peeled and diced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The National Center For Stuttering
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1 leek, white part only, diced
1 small onion, diced
1 stick celery, diced
8 tablespoons butter
½ cup, plus 2 tablespoons chicken stock
Salt and freshly ground white pepper

Bring a large pot of salted water to a boil and blanch the cabbage leaves. Strain, shock in ice water, and strain again.

In a large skillet, sweat the remaining vegetables in 4 tablespoons butter until translucent. Add chicken stock, bring to a boil, and reduce liquid by half. Add cabbage leaves, and simmer until tender. Stir in remaining butter and season with salt and pepper to taste.

SPICED CARAMEL FLAN

1½ cups milk
1½ cups heavy cream
1 tablespoon ground cinnamon, plus a pinch
1 teaspoon ground cloves, plus a pinch
1 teaspoon ground allspice, plus a pinch
3 whole vanilla beans, split
6 egg yolks
3 eggs
1¼ cups sugar, plus 2 tablespoons
2 drops lemon juice
Butter to grease ramekins

In a 2-quart saucepan, combine the milk, cream, and 1 tablespoon cinnamon, 1 teaspoon cloves, and 1 teaspoon allspice. Scrape the seeds from the vanilla beans and add to the milk along with the pods. Bring to a boil over moderate heat. Remove from heat and set aside to cool.

Place the yolks, whole eggs, and ½ cup sugar in a mixing bowl and whisk until light and creamy. Stir in the cooled milk and strain.

Preheat oven to 300 degrees.

In a small saucepan, combine the remaining sugar and spices with 4 tablespoons water, lemon juice. Bring to a boil over moderately high heat, stirring occasionally with a wooden spoon until the sugar dissolves. Boil without stirring, watching carefully until the caramel turns a golden color. Immediately pour hot caramel into 8 4-ounce buttered ramekins to a depth of ¼ inch.

Once the caramel is hard, fill each ramekin with approximately ½ cup custard.

Lay a sheet of parchment paper in a deep roasting pan and place the ramekins on top. Fill the pan with hot water until it reaches a level halfway up the sides of the ramekins.

Bake for about 30 to 40 minutes or until the custard is barely set. (At no time during the baking process should the water come to a boil; otherwise, the custard will get too hot and the end product will have a curdled texture.) Remove the ramekins from the water bath and set aside to cool. Then cover with plastic wrap and refrigerate overnight.

To serve, run a small paring knife between the edge of the custard and the ramekin. Invert onto a plate, and gently remove ramekin.

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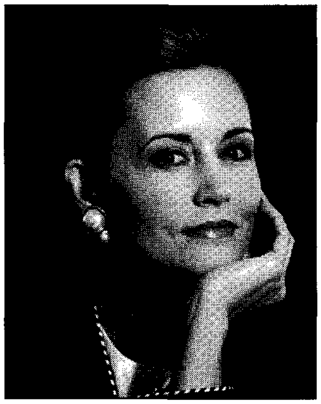

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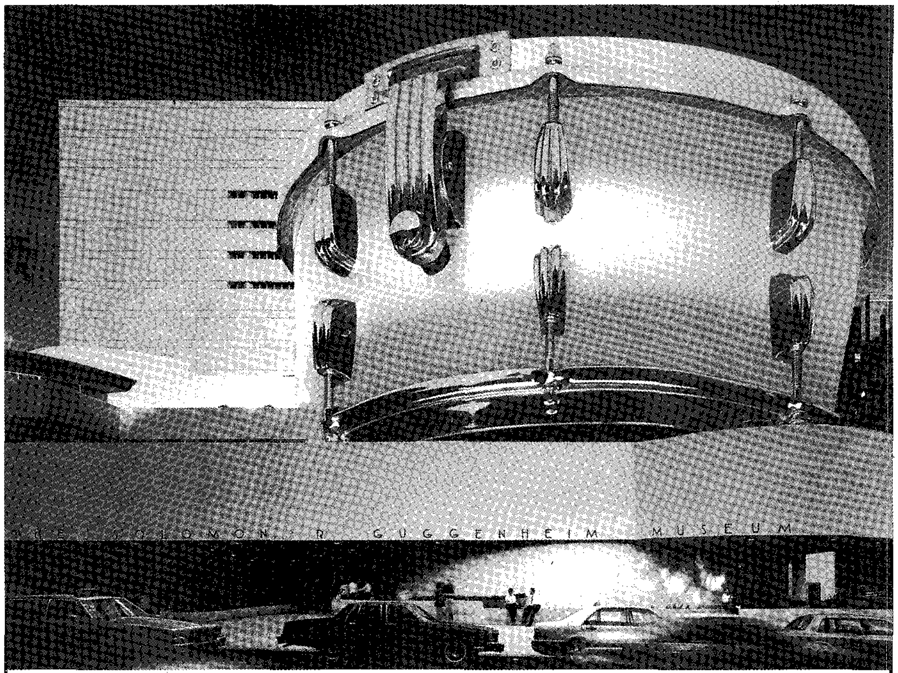

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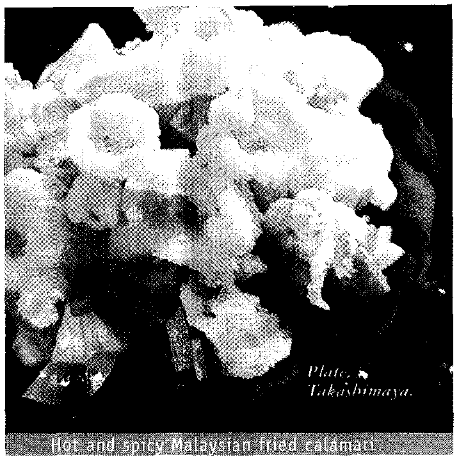

Plate, Takashimaya.

Hot and spicy Malaysian fried calamari

as

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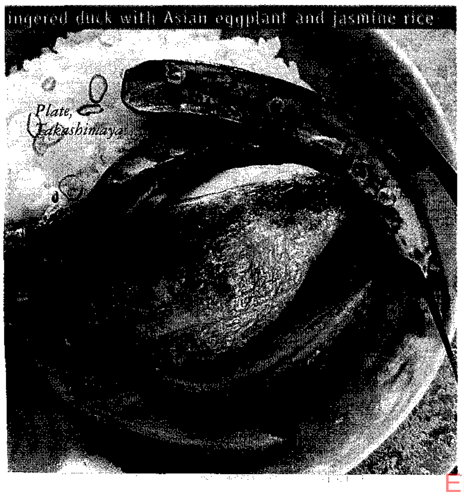


ingered duck with Asian eggplant and jasmine rice

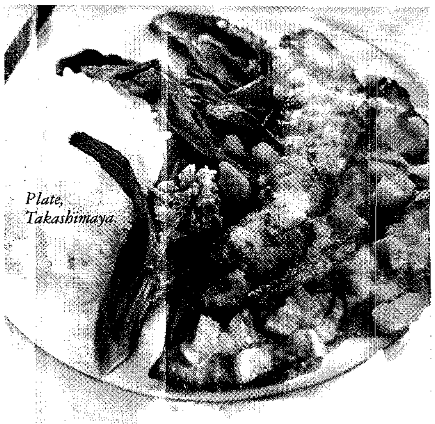
Plate, Takashimaya.

Thibault Jeanson (4)

ian

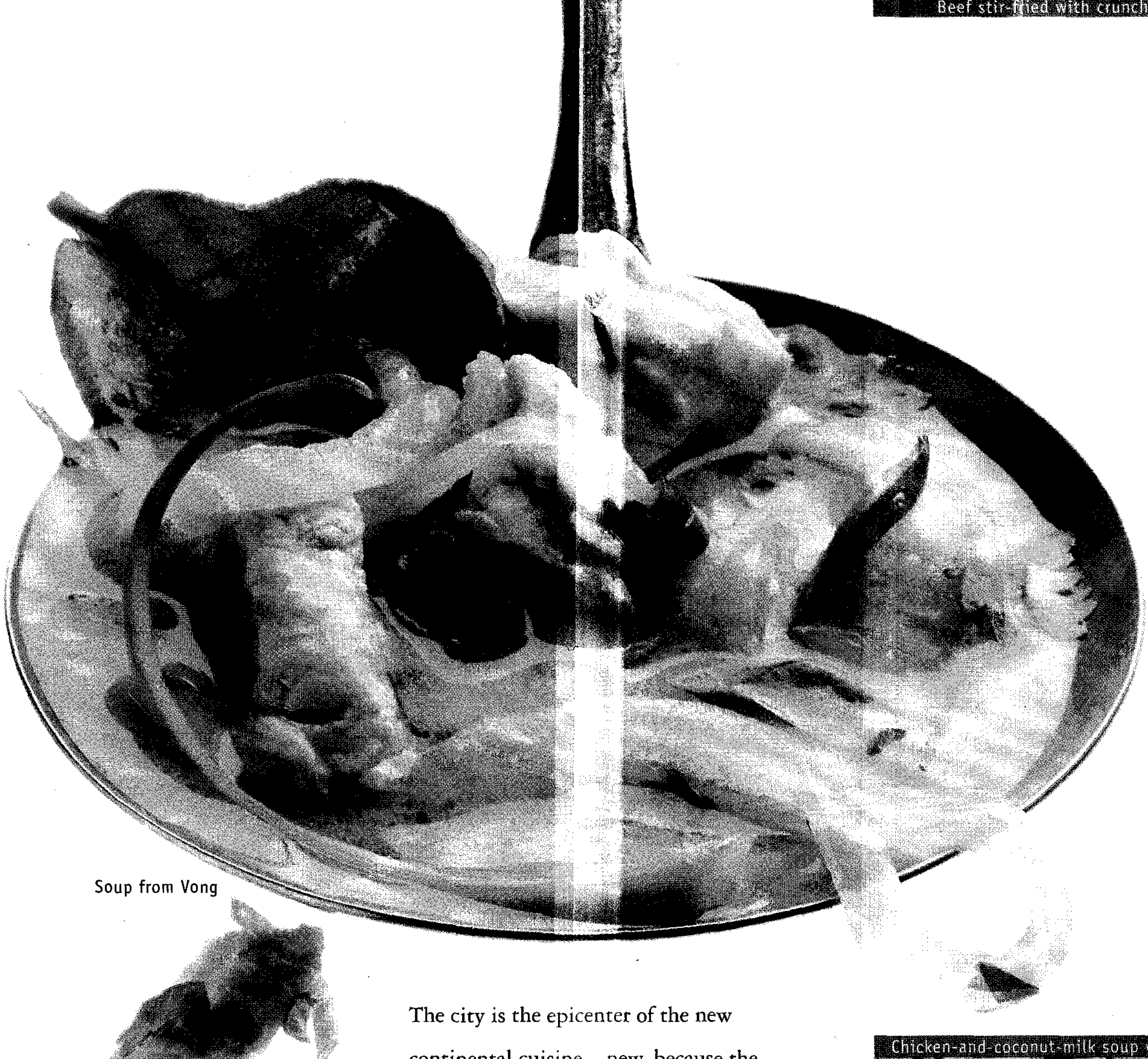
Sotong goreng? Gobi palak? Soup with galangal?

A polyglutton's buffet.



Plate, Takashimaya

Beef stir-fried with crunchy peanut curry



Soup from Vong

The city is the epicenter of the new continental cuisine—new, because the continent in question is Asia. For this Pan-Asian feast, you can forget about column A and column B. Le Colonial and Indochine have taken Vietnamese and rendered it hypervoguish. Nobu's sushi is sublime, a deep cut above the

PHOTOGRAPHED BY RICHARD PIERCE
FOR NEW YORK

Chicken-and-coconut-milk soup with galangal

ast

Grilled Asian eggplant

Pan-Asian Dinner for 8

Vietnamese rolls
HUY LE, INDOCHINE

Tuna-sashimi salad
NOBU MATSUHISA, NOBU

Chicken-and-coconut-milk soup with galangal
JEAN-GEORGES VONGERICHTEN, VONG

Sotong goreng (spicy fried calamari)
CHEF LOON, PENANG

Stir-fried beef with peanut curry
PAUL ZWEBEN, RAIN

Ginger duck and Asian eggplant with ginger-lime dipping sauce
VIET TRAN, LE COLONIAL

Gobi palak (cauliflower and spinach flavored with ginger)
WALTER D'ROZARIO, BAY LEAF BRASSERIE

Jasmine rice

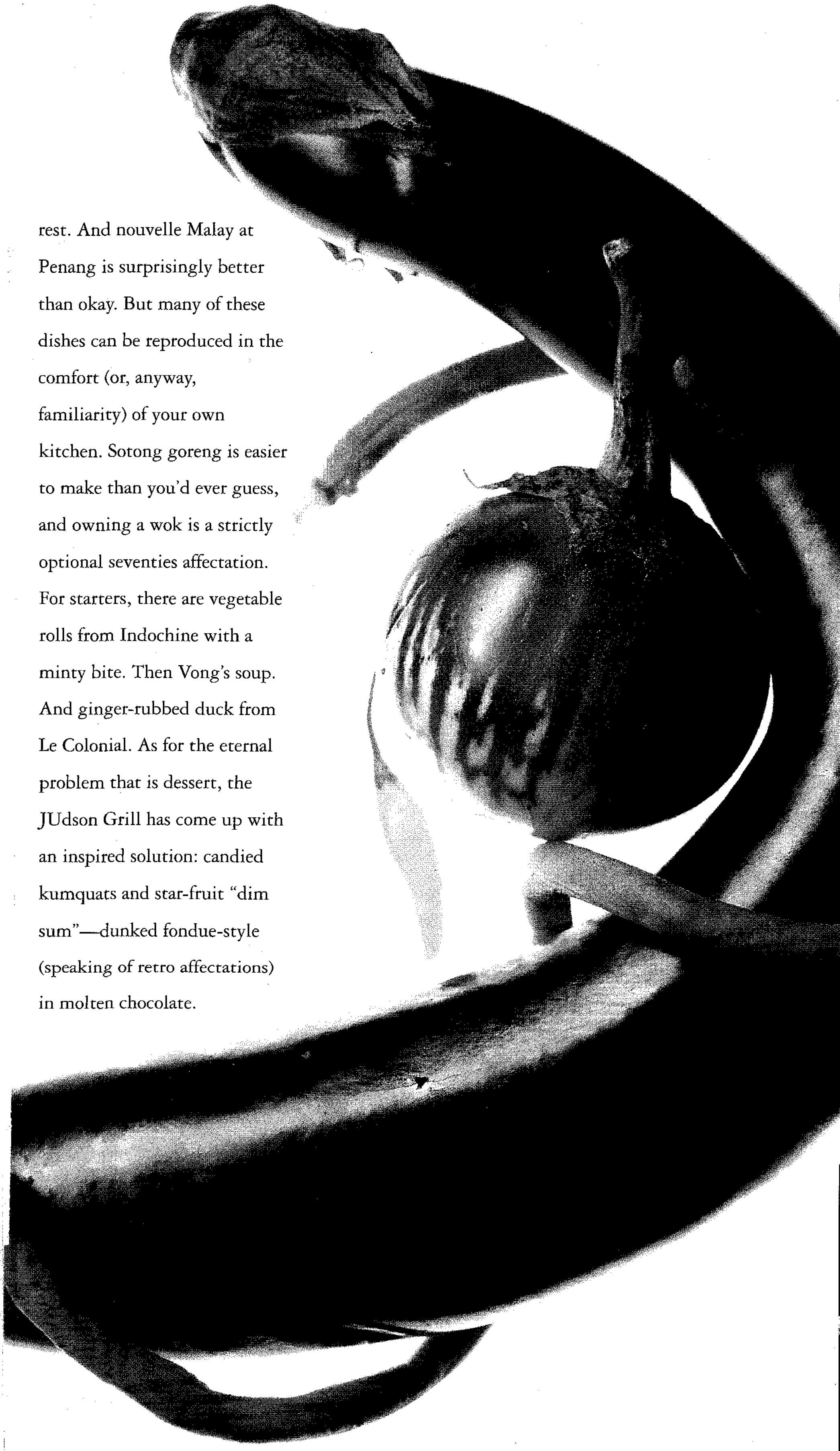
Chocolate dim sum
JIMMY SKINNER, JUDSON GRILL

Star-fruit dim sum

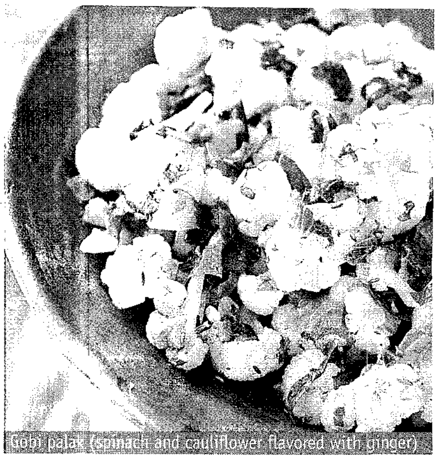
Tuna-sashimi salad tossed with onion-soy dressing

Plate and chopsticks, Takashimaya.

Thibault Jeanson (4)

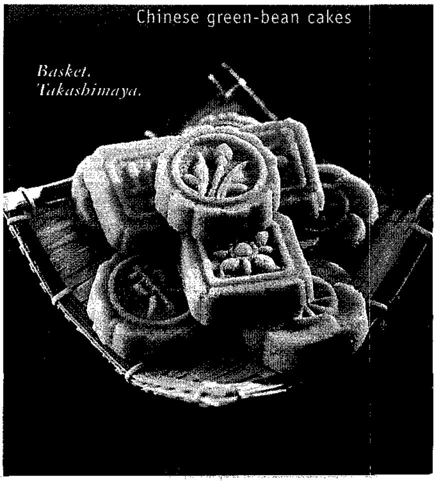


rest. And nouvelle Malay at Penang is surprisingly better than okay. But many of these dishes can be reproduced in the comfort (or, anyway, familiarity) of your own kitchen. Sotong goreng is easier to make than you'd ever guess, and owning a wok is a strictly optional seventies affectation. For starters, there are vegetable rolls from Indochine with a minty bite. Then Vong's soup. And ginger-rubbed duck from Le Colonial. As for the eternal problem that is dessert, the JUdson Grill has come up with an inspired solution: candied kumquats and star-fruit "dim sum"—dunked fondue-style (speaking of retro affectations) in molten chocolate.

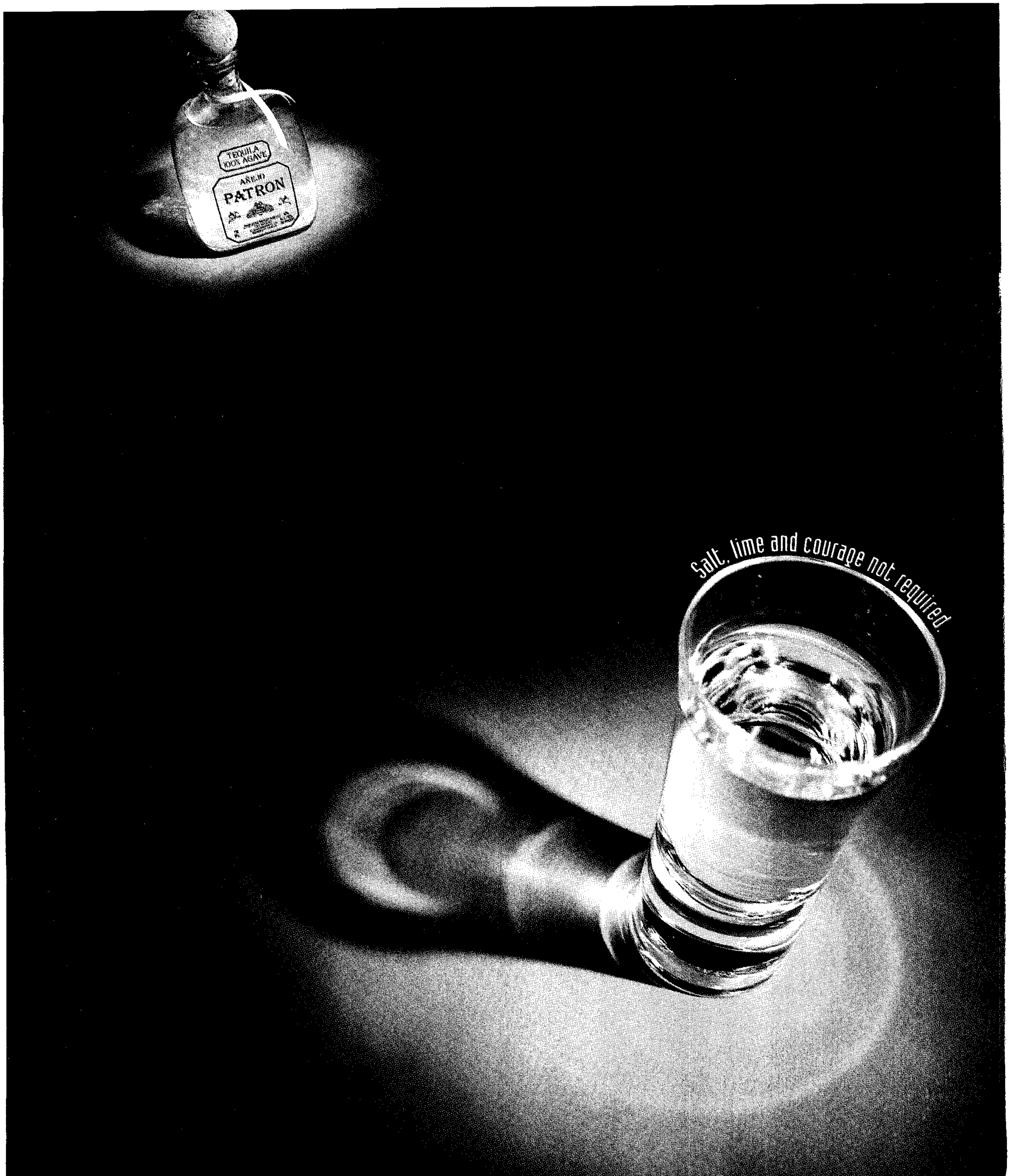


Gobi palak (spinach and cauliflower flavored with ginger)

Chinese green-bean cakes



Basket. Takashimaya.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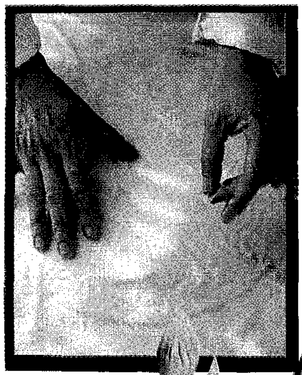
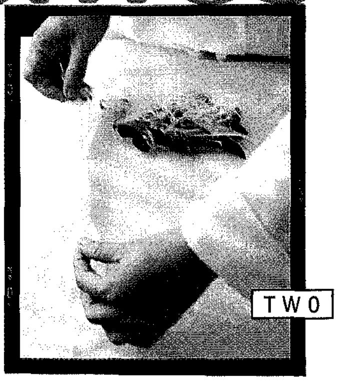
Fear of frying? Fresh and crunchy hors d'oeuvre by way of Ho Chi Minh City.

vietnamese rolls

ONE

Lay a round spring-roll skin on a dry towel. Dip your hands in warm water and wet both sides evenly. Dip a quarter-round wrapper into warm water and place on top of round, 1 inch from the upper edge, point toward the center (see below). Cover with another dry towel and repeat with seven remaining skins, making a stack of alternating towels and wrappers.



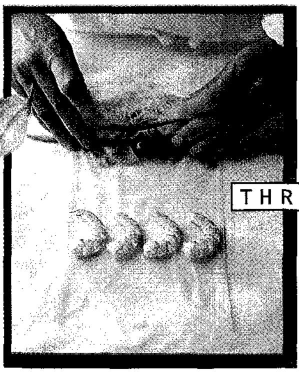


TWO

Flip over the stack. Remove top towel carefully, and place a lettuce leaf on the lower third of the wrapper. Layer first with bean sprouts, then mint leaves, then chicken strips, and finally vermicelli. Fold the left and right edges of the skin toward the center (see above).

THREE

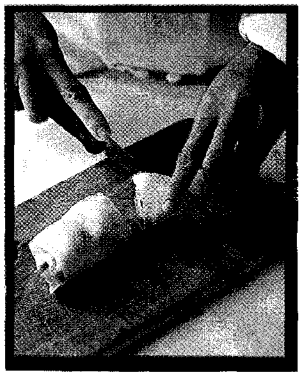
Place four shrimp alongside one another at evenly spaced intervals on the upper third of the wrapper (see below). Gently roll the whole assembly very tightly, slipping a piece of Chinese chive inside the roll just before reaching the shrimp, with one inch of chive sticking out the end of the roll.



Photographs: top, Thibault Jeanson (4), bottom left, Richard Pierce.

FOUR

Cut the roll in half, then slice each half again on the diagonal (see below). The rolls are best served immediately but will stay fresh for a couple of hours if wrapped tightly in plastic and kept at room temperature. Serve with citrus-flavored fish sauce in small dipping bowls.



Huy Le

INDOCHINE

VIETNAMESE ROLLS

8	circular (12½-inch-diameter) spring-roll skins (Erawan brand)
8	quarter-round (6½-inch-radius) spring-roll skins
8	leaves iceberg lettuce, hard parts removed
2	cups fresh bean sprouts
½	cup mint leaves, stems removed
1	large whole chicken breast, poached or panfried, sliced on the diagonal into ½-inch strips (room temperature)
2	cups cooked rice vermicelli, cooled
32	medium-size shrimp, cooked, shelled, and deveined
8	Chinese chives (optional)

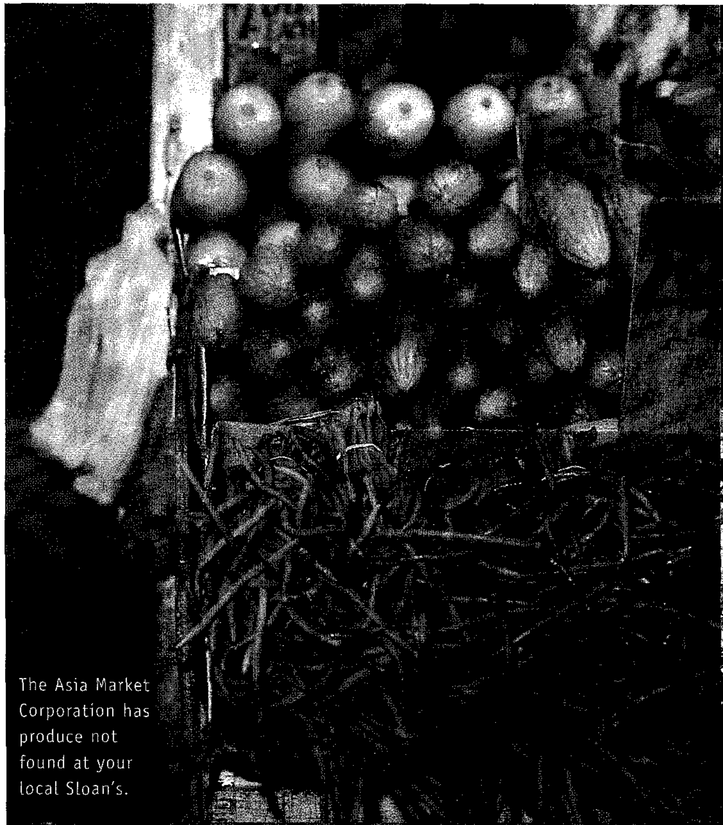
Alternative ingredients:

Substitute coriander for the mint; firm, seasoned tofu for the chicken; and shredded carrots, jícama, and watercress for the rice vermicelli; or try your own combinations.

CITRUS-FLAVORED FISH SAUCE

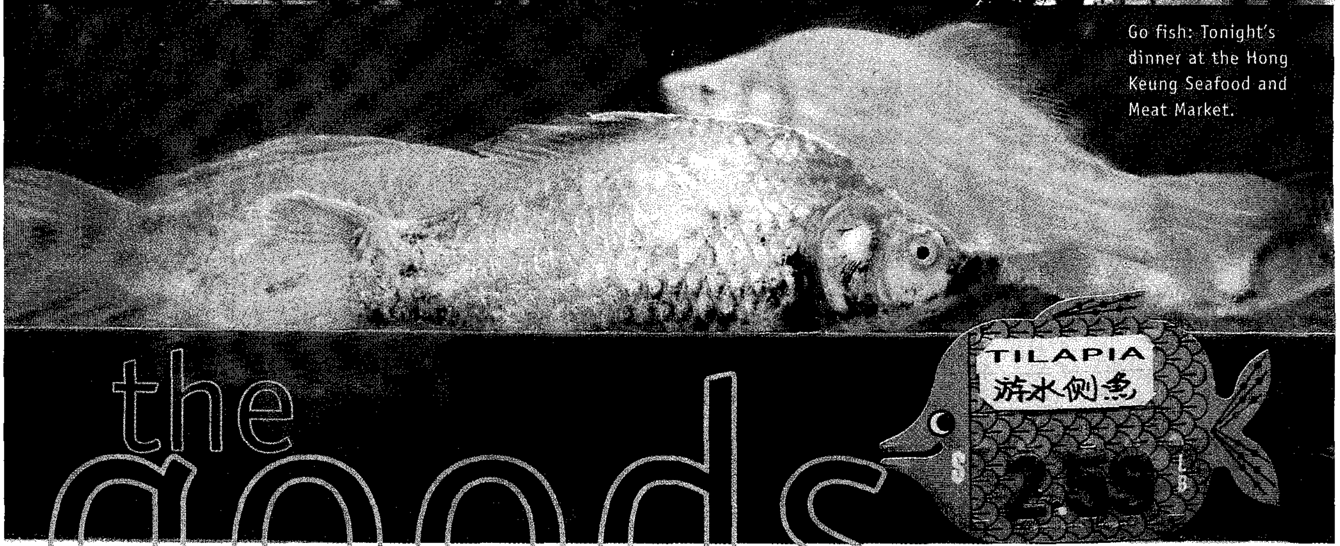
¼	cup Nuoc Mam (Vietnamese fish sauce; available at Thuân-Nguyên and other Asian markets)
¼	cup lime juice
¼	cup orange juice
¼	cup sugar
½	cup water
1	clove garlic, crushed (optional)
½	teaspoon chili paste or dash of cayenne pepper (optional)
⅛	cup shredded carrots (optional)

Mix all ingredients together.



The Asia Market Corporation has produce not found at your local Sloan's.

Sushi-to-go at Yaohan Plaza in Edgewater, New Jersey.



Go fish: Tonight's dinner at the Hong Keung Seafood and Meat Market.

the goods

A local-grocery-shopping guide for foreign devils who dare to cook Asian.

THE QUEST FOR ASIAN COOKING INGREDIENTS needn't make you feel like you've quantum-leaped into a Burmese hamlet. Just ask March's chef, Wayne Nish, né Nishimura. Nish, who is Japanese-Maltese, leads tours through Chinatown for the New School, explaining it all for the intrigued *foreign devil.* He knows these markets can be forbidding. "Two rules of thumb," says Nish. "If it's in the vegetable section, it's a vegetable. It's not something from Mars. If it's there in a food market, it's presumably something edible." Preparing the stuff is even easier: Nish says that if you know how to cook spinach, you can cook all Chinese leafy greens the same way. If you want more texture in a dish, you can toss in chopped taro root or water chestnuts instead of potatoes or nuts.

With the imminence of 1997 and Hong Kong's transformation into Chinese territory, Manhattan's Chinatown and China-

Photographs: Clockwise from top right: Warren Salowe, Carl Posey(2).

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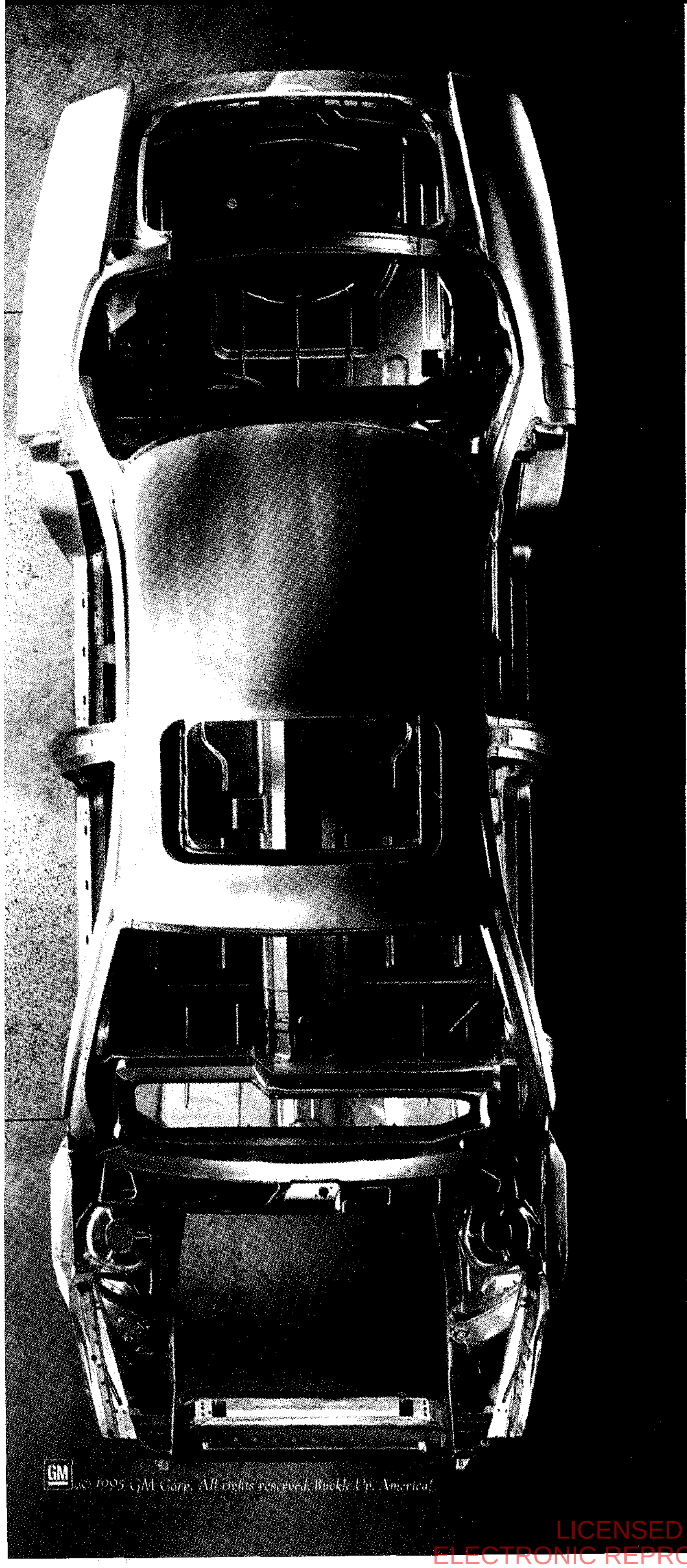

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town II (the Flushing sequel) are exploding, and so is the produce supply. Nish likes Taiwan melons, a new kind of Chinese leek, and the hairy litchis making the scene just now. "Just be open-minded," Nish advises. Chinatown shops open at 10 or 11. If you need additional help, some shop owners speak sufficient English; with the increased competition from other stores, they *want* to see you there.

Julie Sahni, the author of *Classic Indian Cooking* and *Classic Indian Vegetarian & Grain Cooking,* can't say enough about Manhattan's Foods of India, which imports basmati rice from its own farm in India and benefits from exceptionally high turnover. Foods of India supplies to restaurants such as the Rainbow Room and Lespinasse. Over in Flushing, Patel Brothers is "just fabulous," she says, especially for exotic Indian produce like fenugreek leaves.

Chinese, Thai, Malaysian, et al.

Asia Market Corporation, 71½ Mulberry Street (962-2028). Many Asian restaurants count this shop as a source. You'll find Thai, Indonesian, Philippine, and Malaysian canned goods. Plenty of sauce, noodles, and fresh produce. Many difficult-to-find items are here in the frozen-foods section. Ask for the owner, Danny Liang, or manager Cathy Chow; they both speak English and are very helpful.

Bangkok Center Market, 104 Mosco Street, near Mott Street (349-1979). Small, but *the* place for Thai ingredients. The terrific selection of canned and dried Thai foods includes seven different brands of fish sauce and Maekrua Thai oyster sauce. Also: fresh bamboo shoots, Thai basil, a few Thai chilies; galangal and Kaffir-lime leaves are at the back of the shop.

East Broadway Meat Market, Inc., 36 East Broadway, near Catherine Street (941-5530). From the outside, you'd never know what this store sells; the windows are plastered exclusively with Chinese signs. But it's one of eight meat markets in a chain. This is the No. 1 meat market, selling fish as well as some produce, chickens with head and feet still attached, and duck tongues. Chinatown is probably the only place in the city where you can find every part of the pig for sale.

Fong Inn Too, 46 Mott Street (962-5196). Fresh Chinese noodles (Shanghai, egg, rice, and panfried) made on the premises, and fresh tofu.

Ho Chang, Inc., 81 Mulberry Street, (732-7281). Mainly Thai, but some Indonesian goods. Rice noodles, wonton wrappers, jasmine rice, and frozen coconut milk.

Hong Keung Seafood and Meat Market, Inc., 75 Mulberry Street (267-6961). The newest seafood superstore in the area has a large selection of live lobsters, crabs, and fish as well as dried fish. Also sells meat, in-

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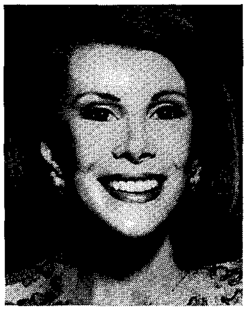

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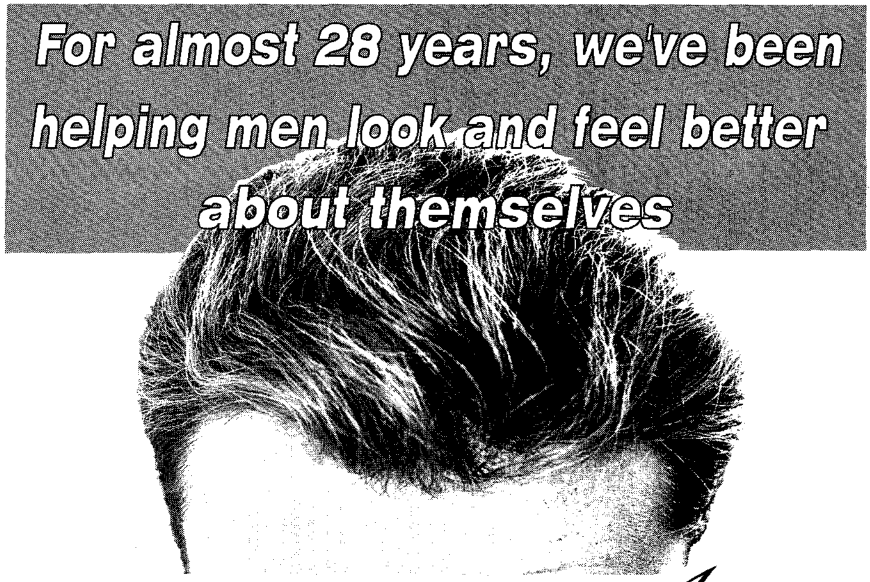
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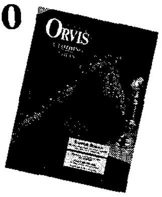

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cluding beef penis (at $1.99 a pound), pork snouts, and some of the best ducklings from Long Island's North Fork—with head and feet still attached. Everything is clearly marked.

Hong Kong Supermarket, Inc., 109 East Broadway, near Pike Street (227-3388). This large supermarket opened one year ago and caters to Hong Kong immigrants. An extensive selection of fish, meat, vegetables, canned goods, and kitchen equipment. Mainly Chinese ingredients, but also some Japanese, Indonesian, Vietnamese, Thai, and British staples (like Horlicks and Ribena) that Hong Kong natives are hooked on. Loose items, such as dried fish, are not labeled in English.

Kam Kuo Food Corp., 7 Mott Street (349-3097). One of the largest food-and-dry-goods emporia, and one of the original Mott Street stores. Sixty-five to 70 percent of the products are Chinese, 20 percent are Taiwanese, and the remainder are Philippine and Japanese. There's fresh meat, but no fresh fish; a great selection of dried and preserved goods, Chinese teas, and an unbeatable range of Chinese cooking utensils, including electric rice cookers.

Kam Man Food Products, Inc., 200 Canal Street, near Mulberry (571-0171 or 571-0330). The largest food-and-dry-goods emporium in Chinatown, and Kam Kuo Food's sister shop. The biggest selection of hard-to-find Chinese ingredients, including dried fish, scallops, shrimp, and oysters. Also: dried meat and sausages, dried mushrooms, preserved fruits, ginseng, and even dried abalone (at $280 to $780 per pound). Fresh meat is available, including baby kid. Porcelain and kitchenware downstairs. Items are marked in English.

May May, 35 Pell Street (267-0733). Vegetarian products, including many soy-based items, even "ham" and "tuna."

Siu Cheong Meat Market, Inc., 89 Mulberry Street (267-0350 or 267-0351). Part of the East Broadway Meat Market chain, but with somewhat less confusing signage. Large selection of fresh and frozen meats, including fresh duck gizzards (ideal for cassoulet) and frozen alligator.

Tan Al Hoa Supermarket, 81–81½ Bowery (219-0893). One of the largest Vietnamese markets in the area; also stocks Chinese, Thai, Philippine, and Malaysian ingredients. A large selection of egg-roll and spring-roll skins, including the highly recommended Erawan brand. Little English spoken.

Thuan-Nguyen Market, 84 Mulberry Street (964-6296). The stock is split between Vietnamese and Thai, but there are also Japanese, Philippine, and Malaysian items. Largest selection of spring-roll wrappers in the area and at least twelve varieties of flour. Also, cooking equipment. All stock is well marked, and the owner speaks English.

Udom's Corp., 81A Bayard Street (349-7662). Tiny shop specializing in Thai

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and Indonesian products, such as Indonesian kecap manis sauce and a large selection of rice flours.

Flushing

A & N, 41-79 Main Street (718-939-2560); take the No. 7 train to the last stop, Main Street. The biggest Chinese market in the area, with boxes of live fish, eels, and turtles near the store's entrance. More than twenty types of soy sauce. Also: Thai, Malaysian, and Philippine ingredients and big jars filled with dried scallops, oysters, pork, and pork jerky. A wide range of of rice, grains, and noodles, and some kitchen equipment. The store is well laid out, and the signs are clear.

Blue Star Supermarket, 40-10 Main Street (718-358-7611). This supermarket is set up, oddly, in the shape of a T. In the stem of the T are mainly American products. The top of the T brims with Chinese products (with a few Japanese and Thai ingredients thrown in for good measure).

Green Mart, 36-27/51 College Point Boulevard (718-359-7576); walk up Main Street to 37th Avenue, then west to College Point Boulevard; the shop is on the corner. This supermarket is predominantly Chinese, with some Thai and Japanese items. Several tanks are filled with live striped bass, carp, and baby eels. There's fresh meat and a good selection of fresh vegetables; next door is a live poultry market.

Mass Food Market, Inc., 135-26 Roosevelt Avenue (718-961-8616/8618). This narrow meat-and-fish market carries a big selection of fresh Asian vegetables, such as bok choy. Also, a few packaged Chinese goods and fresh noodles.

Japanese

Katagiri, 224 East 59th Street (755-3566). Open since 1907, this compact Japanese store has a big selection of Japanese packaged goods, including noodles, crackers, tofu and soy-bean products, sauces, beers, and pickled vegetables. There's a fresh-fish counter for sushi and sashimi. And the meat counter is a great place to pick up thin-sliced beef for sukiyaki. A small selection of fresh vegetables and herbs, including four types of fresh Japanese mushrooms. Pricey, and little English spoken.

Edgewater, New Jersey

Yaohan Plaza, 595 River Road (201-941-9113); a shuttle bus leaves Port Authority every hour weekdays, every half-hour weekends from Platform 51. An enormous mall-like market selling everything under the rising sun. Scattered among the enormous selection of Japanese products are a few American items: Häagen-Dazs next to udon noodles. Large choice of fish for sashimi and sushi. Also,

Gynecomastia.
Male Breast Reduction.

Gynecomastia refers to a condition where the male breast becomes enlarged. As many as one of three males are affected by this embarrassing problem. Gynecomastia develops from a variety of causes, but most often it is just an increase of fatty or glandular tissue due to a subtle imbalance of hormonal metabolism.

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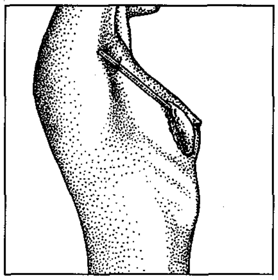
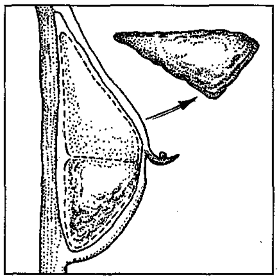
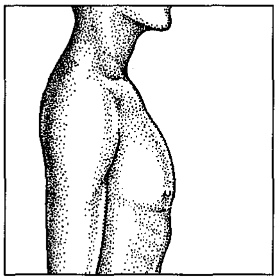

For a man with an excess accumulation of fatty tissue in the breast area, only liposuction is needed. A special instrument is inserted through a small incision into the fat layer, suction is applied and the fat is removed.


A different procedure is used when glandular tissue causes the overdeveloped contour. The unnecessary tissue is removed in sections through a small one-inch incision around the nipple-areolar complex.


The results are excellent. The undesirable contour is removed, restoring the normal male breast shape.

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fresh meat and vegetables. Check out the sake and tea sections; you won't find a selection like it anywhere else. Several sushi and takeout-food counters.

Korean

Han Arum, 25 West 32nd Street (695-3283). It's easy to miss this supermarket's sign on a block packed with Korean restaurants. This is one of the largest Korean supermarkets in Manhattan, and provisions chaotically line the shelves. There are few signs in English, and it remains difficult to shop here because of the language barrier. But there's a wonderful selection of Korean foods like kimchi, and soybean, hot-pepper, and hot-bean pastes. You'll also see fresh vegetables, such as aloe leaves, and some Japanese products. The meat is all presliced and prepackaged, and there's a limited choice of whole fresh fish with some prepackaged sushi. The selection of frozen and dried fish is bigger and includes tiny salted dried shrimp and whitefish. Also, kitchen equipment.

Flushing

Korea Town Plaza, 131-01 39th Avenue (718-321-8000); take the No. 7 train to Main Street, the last stop; walk up Main Street to 39th Avenue and turn left. It's a large Korean supermarket with one aisle of Japanese foodstuffs and one aisle of Chinese goods. Also, a few Thai items. The market is light and airy, with well-marked aisles and shelves. Fresh-meat prices are very reasonable; an underwhelming selection of fresh fish.

Indian

Foods of India, 121 Lexington Avenue, between 28th and 29th Streets (683-4419). One of the most reliable Indian stores, where you can be assured that the goods are top-quality. Vast selection of herbs and spices, as well as rice, beans, lentils, nuts, and breads. Limited selection of vegetables, but better on the weekend.

Jackson Heights, Queens

Patel Brothers, 37-46 74th Street (718-898-3445). Airy store with everything clearly marked and well displayed. The store's owner, Mahendra Patel, speaks English. Shelves are lined with spices, beans, dals, flours, and canned goods. Good selection of Indian vegetables, including tindola, cluster beans, and snake squash.

Subzi Mandi, 72-30 37th Avenue (718-457-1848). A bustling Indo-Pak grocery store; big display of Indian vegetables in the center of the store, with spices, dried foods, and canned goods lining the walls. Try the vegetable pickles, a Pakistani specialty.

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recipes

From ginger to coconut milk to lime leaves, an Asian-food odyssey that won't overwhelm the Western cook.

Nobu Matsuhisa

NOBU

TUNA-SASHIMI SALAD

1 medium-size onion, finely chopped
1 cup soy sauce
½ cup vegetable oil
½ cup sesame oil
½ cup rice vinegar
2 tablespoons sugar
Salt and freshly ground black pepper
1 pound tuna (very fresh; look for shine and deep-red color, avoiding brown-black patches and soft, saggy flesh)
6 handfuls mesclun

Combine the onion, soy sauce, oils, vinegar, and sugar with 6 tablespoons water in a bowl. Salt and pepper to taste. Set aside for 2 hours.

Trim the tuna to a block 1 inch deep by 1¾ inches wide by 5 inches long. (You can find fish already cut into blocks for sashimi at most Japanese markets.) Season with salt and pepper. Heat a grill until very hot and just sear the tuna on all sides. Plunge tuna briefly into cold water. When it's cool, cut into thin slices on the bias.

Place a mound of mesclun on a plate and arrange the tuna slices around the salad. Stir the dressing and pour around the tuna and the perimeter of the plate.

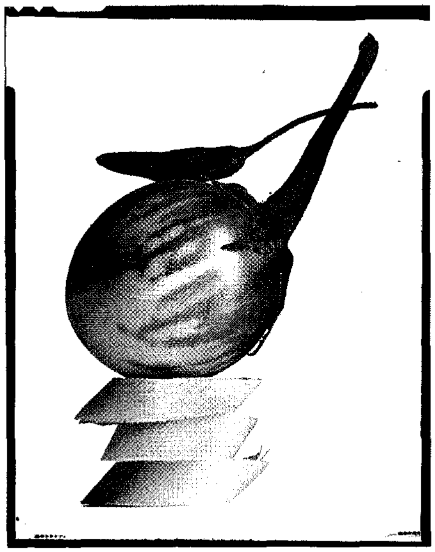
Jean-Georges Vongerichten

VONG

CHICKEN-AND-COCONUT-MILK SOUP WITH GALANGAL

2 stalks lemongrass (available at Asia Market Corporation)
10 whole fresh Thai-red or green-bird chilies (available at Asia Market Corporation), stems removed
2 tablespoons peanut oil
1 cup thinly sliced onion
3 slices fresh or frozen galangal (available at Bangkok Center Market); each piece of the root should be sliced to the size of a quarter
1 tablespoon Mae Ploy–brand red curry paste (available at Asia Market Corporation)
2 cloves garlic, minced
4 cups chicken stock
2 whole chicken breasts, skinned, boned, and trimmed
2 cups canned unsweetened coconut milk
3 tablespoons nam pla (Thai fish sauce; available at Bangkok Center Market)
3 tablespoons fresh lime juice
12 fresh or frozen Kaffir-lime leaves (available at Bangkok Center Market)
Salt and freshly ground black pepper
2 scallions, sliced thin on the diagonal
2 tablespoons chopped coriander leaves

Lay the lemongrass and 2 chilies on a work surface and smash them with the bottom of a small, heavy saucepan. Fold the lemongrass stalks into overlapping thirds and tie into a single bundle with string.



Heat the oil in a large heavy-bottomed saucepan over moderate heat. Reduce the heat to low. Stir in the lemongrass, crushed chilies, onion, galangal, curry paste, and garlic. Cook, covered but stirring frequently, for 5 minutes or until the onions are softened. Take care not to let the mixture brown.

Add the chicken stock and simmer, uncovered, for 30 minutes. Cut the chicken into ¾-inch dice. Add the chicken, coconut milk, nam pla, lime juice, and 4 lime leaves to the saucepan. Salt and pepper to taste. Stir constantly for 3 minutes, or until the chicken is just cooked through. Discard the lemongrass. Just before serving, garnish the soup with the scallions, coriander, and remaining chilies and Kaffir-lime leaves.

Chef Loon

PENANG

SOTONG GORENG (SPICY FRIED CALAMARI)

1 quart vegetable oil, for deep-frying
2 pounds squid, cleaned and cut into 1-inch-by-2-inch strips
2 eggs
2 cups cornstarch
Salt and freshly ground black pepper
1 green bell pepper, coarsely chopped
1 red bell pepper, coarsely chopped
1 red onion, chopped
2–3 teaspoons hot chili sauce or more, depending on strength (preferably Yeo, available at Asia Market Corporation)
½ teaspoon sugar

Heat the oil in a wide skillet. Dry the squid on paper towels. (It is important that the squid be completely dry; otherwise, it will cause the oil to spatter while cooking.) Beat the eggs in a shallow bowl. Place the cornstarch in another shallow bowl, and season with salt and pepper. When the oil is ready (drop a piece of bread in and see if it sizzles), dip some of the squid in the beaten egg, then toss it in the cornstarch until it's completely coated. Carefully lower the squid into the oil and cook until it's golden, about 2 to 3 minutes. Remove the squid from the oil, and drain on paper towels. Repeat with the remaining squid.

Place the peppers, onion, chili sauce, sugar, ½ teaspoon salt and ½ teaspoon pepper in a bowl. Stir until vegetables are coated with the sauce.

Heat 2 teaspoons oil in a large skillet or wok until it's very hot, add the squid and the vegetables, and stir-fry for 30 seconds. Taste, and add more chili sauce if necessary.

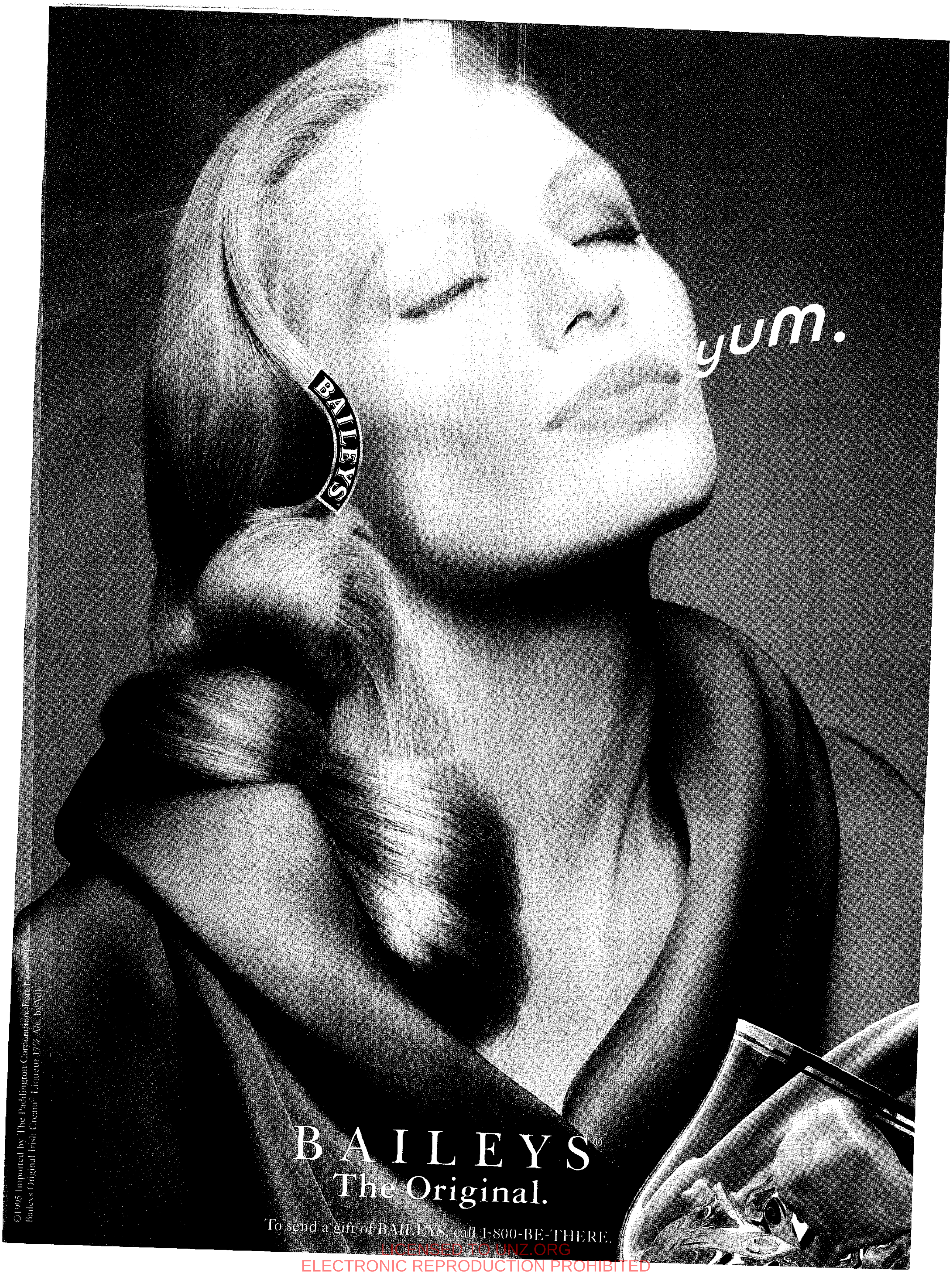
Paul Zweben

RAIN

STIR-FRIED BEEF WITH PEANUT-CURRY SAUCE

1 cup unsweetened coconut milk
4 Kaffir-lime leaves, julienned (available at Bangkok Center Market)
2–3 ounces palm sugar (available at Asia Market Corporation)
1½ tablespoons Penang curry paste (available at Asia Market Corporation)
2 tablespoons nam pla (Thai fish sauce; available at Bangkok Center)
6–8 tablespoons liquid tamarind (available at Asia Market Corporation)
1 cup chopped unsalted peanuts
2 tablespoons soy or peanut oil
1½ pounds flank steak, cut into slices on the bias
4 fresh medium-red, medium-size chilies, stems removed

Photograph by Richard Pierce.



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In a medium saucepan, combine the coconut milk, Kaffir-lime leaves, palm sugar, curry paste, fish sauce, and tamarind. Bring to a boil. Add the peanuts, and continue cooking for a few minutes. If the sauce becomes too thick, add water or more coconut milk.

Heat the oil in a large skillet. Add the beef and stir-fry over high heat until medium-rare. Using a slotted spoon, remove beef from skillet and add to the peanut sauce. Cook for only a minute or 2 to keep beef medium-rare. Garnish with thinly sliced red chilies.

Walter D'Rozario

BAY LEAF INDIAN BRASSERIE

GOBI PALAK (CAULIFLOWER AND SPINACH FLAVORED WITH GINGER)

¾ teaspoon turmeric powder
2 cauliflower heads, cut into large florets
4 tablespoons vegetable oil
¼ teaspoon cumin seeds
2 ½-inch pieces fresh ginger, peeled and finely chopped
2 fresh green chilies, seeded
2 Spanish onions, diced
2 large tomatoes, diced
1 teaspoon coriander powder
1 teaspoon cumin powder
½–1 teaspoon chili powder (or to taste)
Salt to taste
10 ounces fresh spinach, cleaned and finely chopped
½ teaspoon dry fenugreek leaves (available at Foods of India)
½ teaspoon roasted cumin seeds, ground
Small bunch coriander leaves, chopped

Add ½ teaspoon turmeric to a large pot of salted water, and bring to a boil. Add the cauliflower and after about 5 minutes, strain and set aside.

Heat the oil in a large skillet, add the ¼ teaspoon of cumin seeds, and fry until they start to sizzle. Add the ginger and green chilies and cook slowly for a few minutes. Add the onion and fry until it becomes transparent. Put in the tomatoes, and cook over low heat until the mixture becomes a paste.

Add the coriander powder, cumin powder, chili powder, and remaining turmeric. Cook until it becomes a deep-brown sauce. (If it becomes too dry, add a little water.)

Add the cauliflower, coat with the paste, and salt to taste. Continue cooking for a minute. Add the spinach and keep stirring until the spinach is cooked and coats the cauliflower.

Increase the heat and stir in the fenugreek leaves and the ground roasted cumin. Adjust the seasoning to taste. Remove from heat and garnish with coriander leaves.

Viet Tran

LE COLONIAL

GINGER-MARINATED DUCK

---

3 5-pound ducks
1 cup vinegar

Marinade for inside duck:
3 cloves garlic
4 ounces ginger, peeled and sliced roughly
1 tablespoon salt
2 tablespoons sugar
2 whole scallions
4 tablespoons sake or cooking wine
1 bunch cilantro

(Place the marinade ingredients in the bowl of a food processor and pulse until roughly chopped. Set aside.)

Marinade for duck skin:
1 teaspoon Chinese dark soy sauce (available at Kam Man Food Products)
4 ounces ginger, peeled and finely grated
¼ cup honey
½ teaspoon salt
½ cup cornstarch mixed with ½ cup water

(In a saucepan, bring 1 quart water, the soy sauce,

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the ginger, the honey, and the salt to a boil. Stir in cornstarch paste, and continue stirring until it's thickened. Keep warm on a low burner.)

Trim excess fat from ducks. Bring 2 gallons of water and the vinegar to a boil. Quickly drop 1 duck in and remove after 1 minute, drying thoroughly. Repeat with remaining ducks. Set aside.

Rub inside of each duck with the first marinade. Set ducks, breast side up, on a rack over a large roasting pan. Pour the second marinade evenly over the skin of each. Marinate for at least 4 hours (or overnight) in the refrigerator.

Preheat oven to 475 degrees. Roast the ducks in center of oven for 20 minutes. Then turn ducks over and continue roasting for another 20 minutes. Lower temperature to 350 degrees and continue roasting ducks, breast side up again, for 40 minutes more or until ducks are a deep-brown color. Remove from oven and serve with the ginger-lime sauce (recipe below).

GRILLED ASIAN EGGPLANT

½	cup vegetable oil
2	cloves garlic, minced
1	bunch scallions, thinly sliced
¼	teaspoon salt
6	Asian eggplants, cut in half lengthwise

Ginger-lime dipping sauce (recipe below)

Heat oil in sauté pan. When it starts to smoke, turn off heat and wait 30 seconds. Stir in garlic, scallions, and salt.

Heat grill. Brush both sides of the eggplant with the scallion oil. Place eggplant on grill and cook for 1 or 2 minutes on both sides. Remove from grill; sprinkle with remaining scallion oil.

GINGER-LIME DIPPING SAUCE

4	ounces ginger, peeled and sliced
1	clove garlic
4	tablespoons nam pla (Thai fish sauce; available at Bangkok Center)
2	tablespoons sugar
3	tablespoons lime juice
1	fresh red chili pepper

Place all ingredients in a food-processor bowl with 6 tablespoons water and pulse until ginger is finely chopped and well incorporated.

Jimmy Skinner

JUDSON GRILL

CHOCOLATE DIM SUM

6	ounces semisweet Callebaut chocolate
12	tablespoons sweet butter
½	cup sugar
1	egg, plus 2 yolks
½	cup heavy cream
¼	cup sifted cocoa powder

Dim sum: star fruit dipped in sugar, baby bananas, crystallized ginger, rice cakes, or candied kumquats (recipe below)

Fill a medium saucepan halfway with water. Bring to a slow boil over medium heat. In a metal bowl, combine chocolate and butter, and place over water. Melt slowly, stirring constantly.

In a small saucepan, combine ¼ cup water with sugar and place over high heat until completely dissolved. Remove from the heat and whisk the syrup into the butter and chocolate.

Combine the egg and yolks in a bowl. In a small saucepan, bring cream to a boil and gradually whisk into the eggs to form a custard. Whisk custard and sifted cocoa powder into the chocolate until well combined. Keep warm. Place chocolate in a bowl and surround with the dim sum. Chopsticks are the perfect utensils.

CANDIED KUMQUATS

2	cups sugar
1	cinnamon stick
½	teaspoon vanilla extract
16	kumquats

Bring the first four ingredients to a boil with 1 cup water. Boil kumquats in syrup approximately 10 minutes, until soft.

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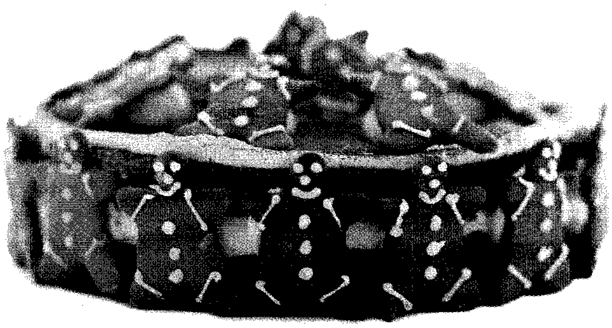

Gingerbread Rum Cake

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8-inch cake, $55; 10-inch cake, $65; filled with mascarpone cream; 24 hours' notice required.

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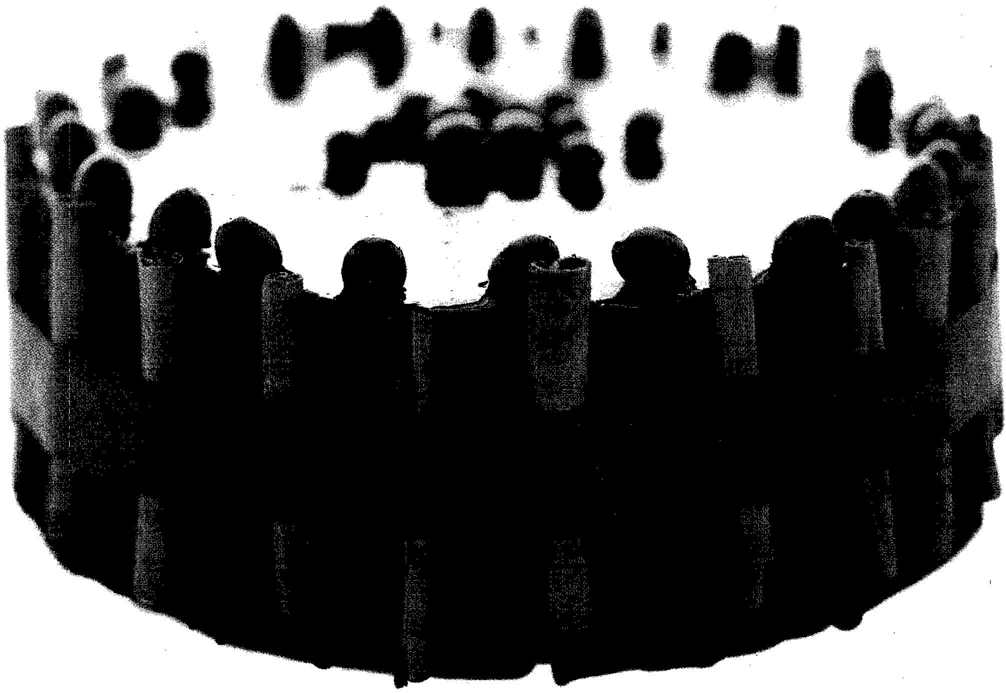
127 East 60th Street (980-1818)

6-inch cake, $19.95; 8-inch cake, $26.95; 10-inch cake, $33.95. One layer of chocolate dacquoise topped with three layers of flourless chocolate sponge cake filled with hazelnut mousse, in chocolate couverture; always on hand, but call before coming by.

desserts

Urbane desserts confront Paul Rudnick's personal Twinkie defense.

OF ALL MY STRANGE AND obscure habits, only one has provoked near-universal fascination and outrage: my diet. I do not merely have a sweet tooth; I am the Miles Davis of refined sugar. I cannot go a day—who am I kidding, an hour—without something frosted, dusted, or impregnated with the most chemical sweeteners imaginable. I eat almost nothing else. My name is Paul, and I am an Entenmann's product.



Cin-Free Choco-Berry Cake

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1006 Madison Avenue, near 78th Street (396-0001)

$45; 220 calories and 5 grams of fat per serving; 24 hours' notice required.

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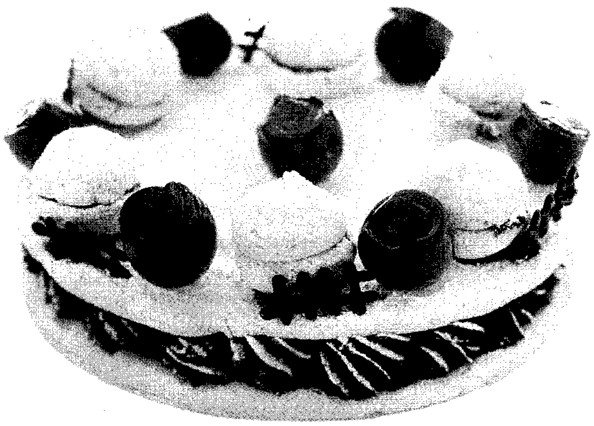
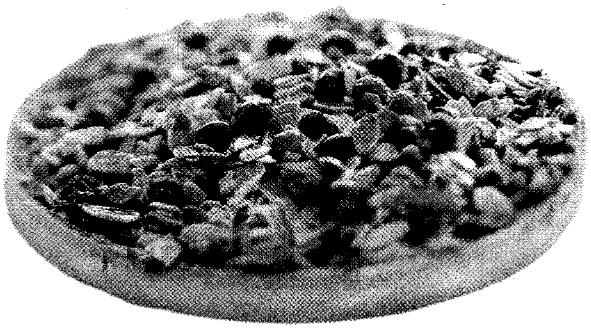


Snowball Cake

TROIS JEAN BISTRO AND PATISSERIE

154 East 79th Street (988-4858)

5-inch cake, $38; 8-inch cake, $60; individual slice, $6; almond meringue with caramelized sautéed-apple filling, sealed with a chocolate ganache and decorated with baby candied apples; two days' notice preferred, but around Christmas and Chanukah, some ready-made cakes will be on hand.



Cranberry-Caramel-and-Almond Tart

CITY BAKERY

22 East 17th Street (366-1414)

4-inch tart, $3.50; 9-inch tart, $26; 24 hours' notice required for large tart only.

Chestnut-Maple Bavarois Cake

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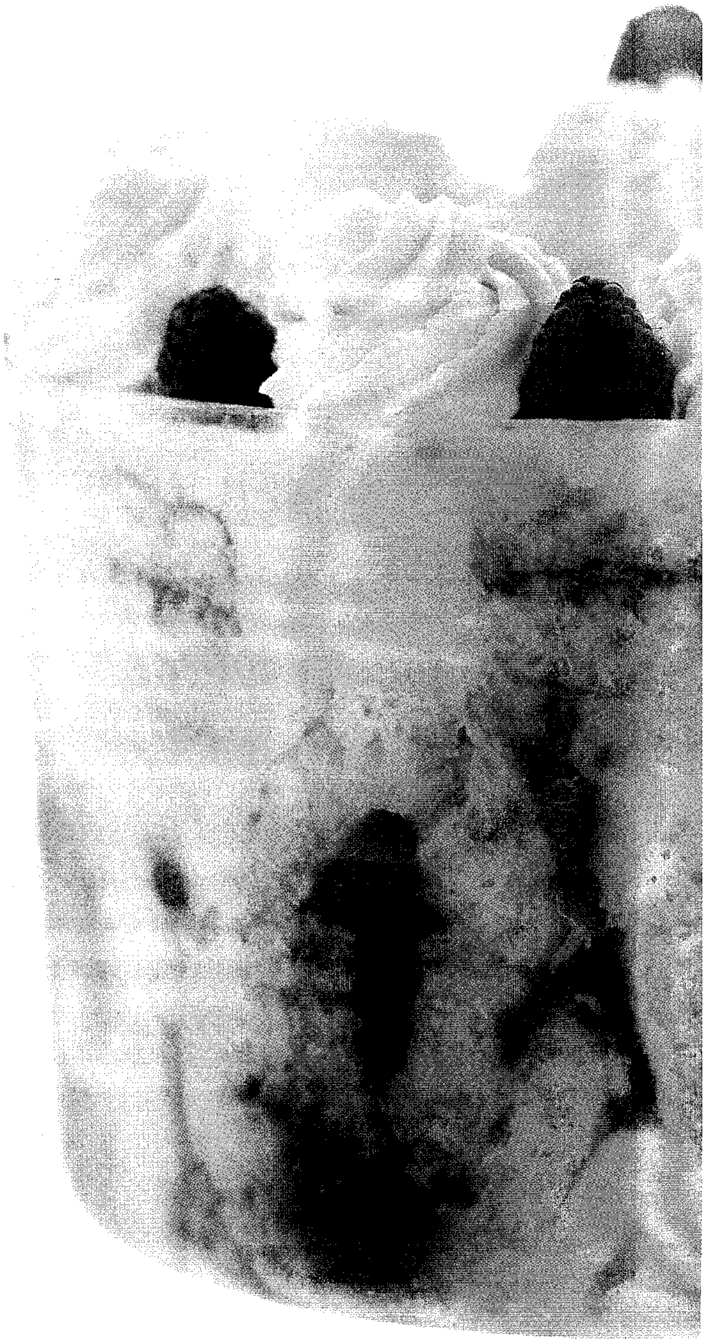
186 Franklin Street (431-1114)

6-inch cake, $26; always on hand, but call before coming by.



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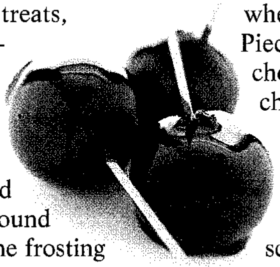
My palate was formed in the New Jersey suburbs, where breakfast is the great American introduction to both sugar and perverse spelling: I was lustfully indoctrinated by Froot Loops, Kix, Trix, and Alpha-Bits. Such dry cereals are often strung on thread as Christmas décor, or shellacked for bracelets; these are sturdy craft foods. Today there are cereals that mimic Reese's Peanut Butter Cups and cinnamon toast; I am looking forward to someday filling my bowl with tiny Three Musketeers bars or a granola of Hershey's Kisses, candy corn, and Goobers. I am the anti-gourmet; I find the words *mousse, flan, glace, torte,* and *brûlée* to be alien. Anything soaked in rum is an aperitif, not a dessert. Carrot cake is a contradiction in terms, like carob chocolate, and gelato is not Italian ice cream—it is a fascist motor oil. Dessert is not an occasion for experimentation, international dabbling, or anything rolled in cocoa powder, drizzled with sauce, or set aflame; true dessert is a processed, lard-enriched sacrament, and it must be respected. If you are taking time to study the nutritional data on a package of Scooter Pies, *you just don't get it.*

Here are my chosen brands, my personal apostles: Hostess, Drake's, Nabisco, Hershey, and Nestlé. I came late to the Entenmann's line, because the boxes are not vividly colored, but its chocolate-drenched doughnuts and lavish use of the phrase *all butter* have seduced me. There is nothing on the planet that cannot be improved by frosting, including an otherwise healthy angel-food cake, certain Republican presidential candidates, and all trade paperbacks. My test for kindred souls involves canned frosting: If you've ever eaten canned frosting with a spoon, I admire you. If you've ever put multihued "rainbow" sprinkles in the frosting can, I have glimpsed your soul, and if you've ever eaten German-chocolate icing out of the can while anyone watched, we share fingerprints. As a Jew, I have often wondered if relishing German-chocolate cake represents some moral failure or deep self-loathing; to paraphrase Albert Speer, I know but it doesn't stop me. I have come across few taste-pockets as discriminating as my own; I was, however, once asked to leave a Shakespearean recital staged in the atrium of the Citicorp Center because a female companion and I were noisily scarfing chocolate-covered raisins out of brown-paper bags, Bowery-style.

Sprinkles, shredded coconut, confectioner's sugar, and those cementlike cowboy decorations for children's birthday cakes are the holy water, the fairy dust, of my religion; as a child, I would fill a Comet Cup wafer cone with alternating layers of sprinkles and ice cream, for a hefty parfait effect. I believe that desserts enjoy being accessorized, in the pleasingly gaudy Vegas manner; the faces of the women in the recent release *Showgirls* are so over-made-up that they resemble temptingly spackled sheet cakes. Carvel is my favorite frozen treat, as its unnaturally smooth consistency renders it the double-ply cashmere of dairy products. I recommend having the Carvel counterperson baptize your cone with sprinkles, or jimmies, as they are called in certain backwaters, and then submerge the entire assembly into "brown bonnet" molten chocolate, which will harden to create a completely satisfying asbestos-caliber crust. Carvel has pioneered a wide selection of ice-cream cakes as well, including Fudgy the Whale and the enigmatic Cookie Puss, the first cake to resemble a Bellevue outpatient. I recall a particularly jubilant Thanksgiving spent around an all-Carvel turkey, with French-vanilla white meat and Oreo stuffing. I probably cannot technically be considered a vegetarian, as I could blissfully subsist on chocolate Easter bunnies and crystallized-marshmallow chicks. I have had several intense inner debates regarding the most humane method of gnawing a chocolate bunny: If you begin at the feet, does it suffer?



Many have tried to bewitch me with expense-account treats, with gorgeously gold-foiled crates of Teuscher and Perugina; I always refuse, explaining that my most tender childhood fantasies revolved around placing my mouth on the frosting hose that creates the squiggle atop Hostess cupcakes. I do reserve something of an upscale soft spot for the glory days of Kron Chocolatier, a Manhattan operation that once offered a memorable cashew log, a solid pound of milk chocolate studded with nuts; I always approve of desserts served in construction-material gauges. I also favor foods that change color for the holidays, as when the springy marshmallow outer layer of Hostess Sno-balls gets tinted green for St. Patrick's. Yodels are another landmark nibble, either in the take-home treasure chest or the savvy three-pack; only Drake's has perfected this bolster of devil's food and creme filling, so beware of Ho Ho's, Swiss Rolls, and other forgeries. I am terribly strict, the pontiff of prefab snacks: a Pinwheel is not a Mallomar, Reese's Pieces are not M&M's, and milk chocolate is the grail, the one true chocolate. Bittersweet and semi-dark strike me as suspiciously adult, as chocolate in therapy, and white chocolate resembles, in taste as well as texture, a bar of sculpted guest soap.

I followed the corporate-sponsored public voting for the new color of M&M's with more profoundly political devotion than I gave any O.J. poll, and I am content with the resulting royal blue. This blue seems slickly medicinal, which encourages the common practice of treating M&M's like pills, as if one's prescription reads

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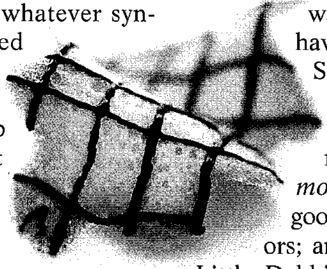
"Take a family-size bag, with popcorn, for pain." Some feel that only baked goods should be classified as desserts, with hard bits, bars, and wafers termed *candy,* but I refuse to segregate. My dentist's office once displayed a poster depicting a Matterhorn of mammoth layer cakes, glistening swirled lollipops, and beckoning chocolate-chip-bejeweled brownies, I presume as some sort of warning; I saw only a menu, an idealized Last Supper, and I scoured the small print for an 800 number. My dental visits are protracted and painful, but so are those of my family members who abhor sweets; this handily allows me to blame genetics for chronic decay rather than those selfless Keebler elves, who redeem wholesome graham crackers with a thick coating of fudge.

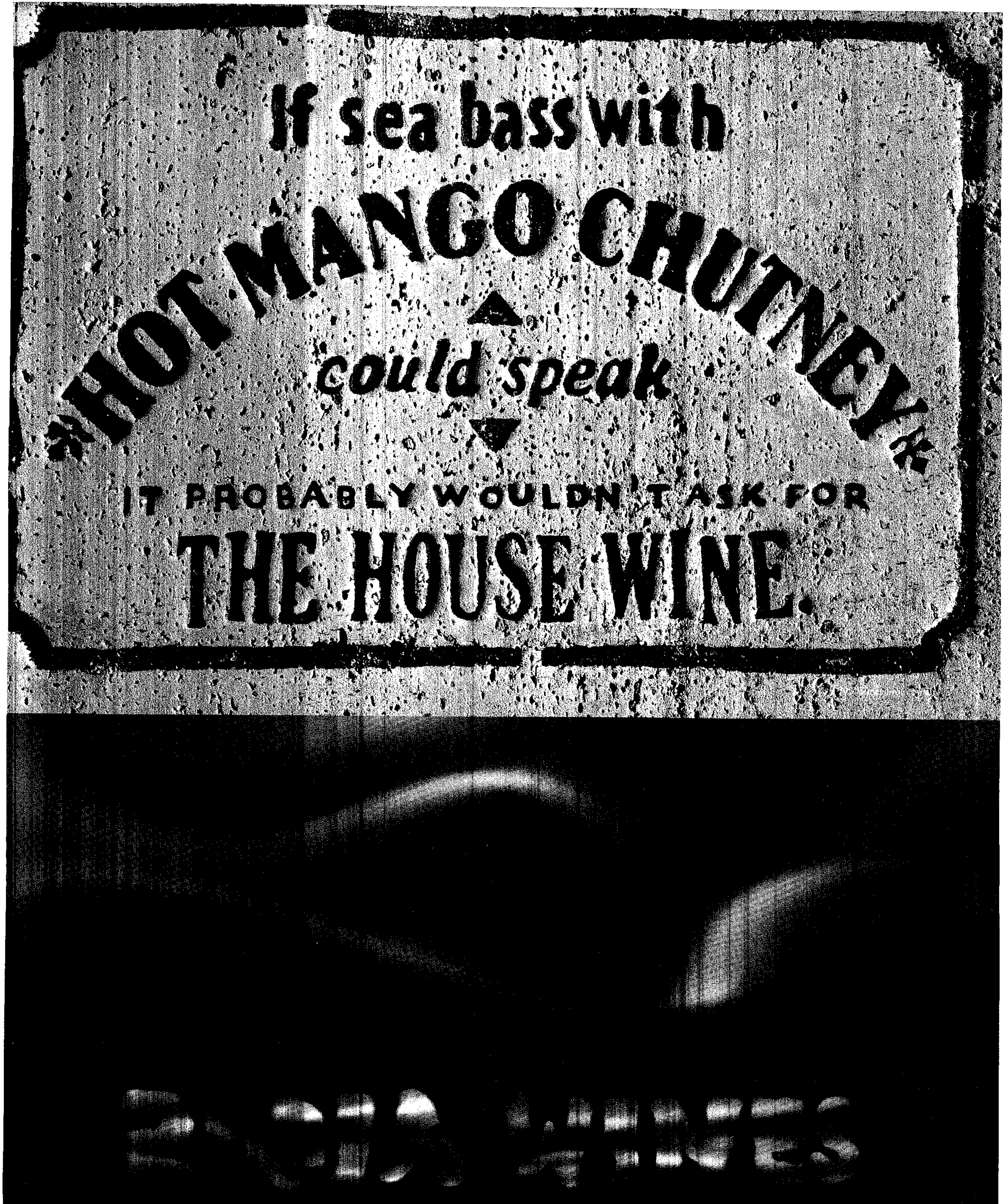
THE PRETENTIOUS, ZAGAT-toting, truffle-hunting American and all Europeans do not understand dessert; dessert is only truly appreciated by someone who can forage a meal from an airport newsstand. Dessert is never served with wine; it is accompanied by a magazine, preferably the "Fall Preview" issue of *TV Guide.* While bakeries, if they are appropriately sugar-and-butter-dependent, can produce appealing cupcakes and éclairs, their output will always suffer in comparison with anything made from a mix. I adore the metallic tang and packing-material consistency that emerge from boxes marked ULTRA-MOIST, FLAVOR PACKET ENCLOSED, and DOUBLE-DUTCH DELUXE; these are cakes that might have been perfected by Clairol. I am also wildly curious about whatever synthetic plasma is injected into freshness-sealed sacks of mass-market cookies, in order to keep the dough indefinitely soft 'n' chewy. (Why can't this miracle substance replace facial collagen? If it works for Pepperidge Farm, why couldn't it for Ivana?)



Over the course of my life, many people—okay, everyone I've ever met—have worried about me. I have been accused of bulimia, clandestine porterhouse binges, and outright lying. No one believes my basic theorem—if dessert is always the best and most eagerly anticipated portion of the meal, why not make it the meal? Will excessive weight gain result from such a high-calorie, high-fat, high-carbs regimen? Only if you mix foods; if you stick to the most relentlessly refined sweets in primary tones, your contours will remain stable, but introduce a single ounce of skinless chicken or dry tuna and it's hello, Goodyear. I am especially amused by those last-gasp dieters who lunge for SnackWell's creme sandwich cookies, reduced-fat Milky Ways, and low-sodium Ritz crackers—you're only fooling yourselves. It's all dessert, even if they sweeten with fruit juice and add air. My advice is, grab the two-bedroom-size Hershey bar with almonds and a box of Honey Bunches of Oats and rekindle your ugly, secret glee over the early death of wheat-germ guru Adele Davis.

Another common query: Doesn't all that sugar make you hyper? Years ago, Dan White, who assassinated Harvey Milk and San Francisco mayor George Moscone, originated the Twinkie defense, asserting that his junk-food consumption had affected his moral balance. If this were true, I would be the mallo-puff Hannibal Lecter, a dangerously frosted flake; I would have helplessly laid waste to entire counties. I also find the term *junk food* needlessly crude; like junk-bond criminal Mike Milken, I prefer to see myself as a visionary, guiding cooperative Raisinets to their goals. Any murder plea on my behalf could result only from sugar deprivation: "But, Your Honor, I had to kill him—he ate the last Ring Ding Jr. and the entire box of Sno-Caps. And he laughed."

I am occasionally asked if there is any plastic-wrapped, nutrient-challenged, infantile concoction that I won't eat, and here I invoke the modern Satan, Memnoch the trademark: Little Debbie. Little Debbie is a line of snacks that are immensely popular in the Deep South, always a sign of attractive behavior. Little Debbie makes Sara Lee and Betty Crocker look like macrobiotic Zen priestesses; Little Debbie represents the concept of *more.* More frostings; more goo; harsher, more intense colors; and more demented names: Little Debbie is the mother of Devil Squares, Nutty Bars, and the notorious double-height Banana Twins. Little Debbie treats actually scare me, and I believe they may be baked from melted toys. If Little Debbie and Martha Stewart had a bake-off, Martha would die from mortification and overexposure to shiny hot pink. I salute Little Debbie for defining my limits, and for exposing my amateur status, although, if she samples her own wares, "Little Debbie" may in fact be a cruel nickname. Little Debbie, when it comes to desserts, you're twice the man I am. ■



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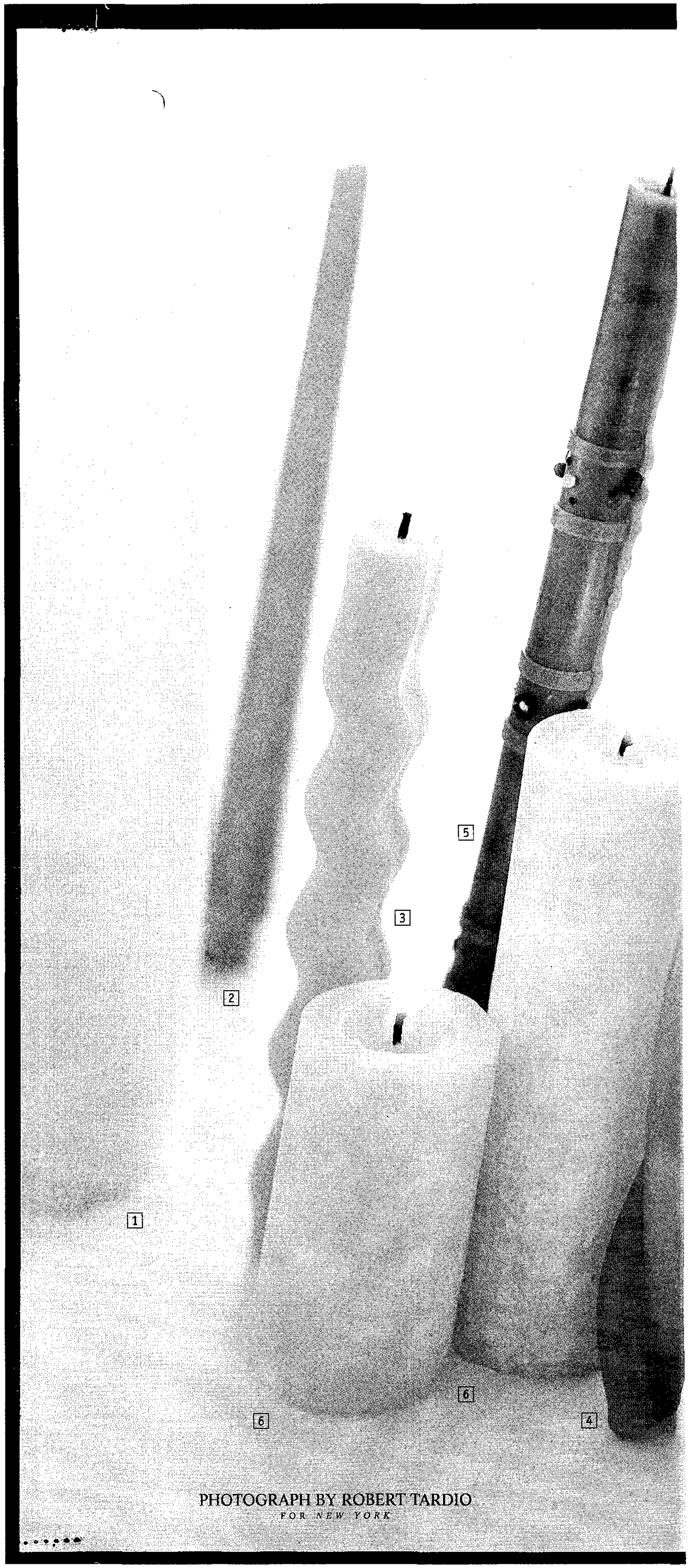
7 ANA striped candles are around $20 a pair at Collectania (49 Greenwich Avenue; 727-9160), Galileo, Hudson Street Papers (357 Bleecker Street; 229-1064), Mxyplyzyk (125 Greenwich Avenue; 989-4300), and Wolfman-Gold & Good Co.

8 Tay column candle is $35 on Bloomingdale's fifth floor.

9 Column candle is $25 at ABC Carpet & Home and E.A.T. Gifts (1062 Madison Avenue, near 80th Street; 861-2544).



PHOTOGRAPH BY ROBERT TARDIO FOR NEW YORK

candles

Best Bets: They're the light touch that will make your candlelit dinners glow. By Corky Pollan

Bedside manners: Jason Robards and Blythe Danner in *Moonlight*.

THEATER/JOHN SIMON

Fitful Glimmers

Harold Pinter's 'Moonlight' sheds very feeble light indeed; 'Patti LuPone on Broadway' is a near-total eclipse.

"WHAT THE HELL IS THIS PLAY ABOUT?" asked a fellow critic as we were leaving Harold Pinter's **Moonlight.** I answered, "Why do you want to know more than the author does?" Like most of Pinter's plays, *Moonlight* is about nothing, but nothing gussied up with mystification, one-upmanship, condescension, and sheer nastiness. The characters in Pinter plays insult one another, outsmart one another, but join in forming a solid wall of uncommunicativeness facing the audience. Except for a general brutishness, a round-robin meanness without rationale, little is conveyed—save, of course, the playwright's arrogance and charlatanism.

Some small changes have taken place between early and late Pinter. In the first plays, the dialogue was terse and colloquial. *The Caretaker* and *The Homecoming* introduced (perhaps because Pinter believed his steadily improving press) longer monologues of lip-smacking opacity; even so, the prolixity, like the patented Pinter pauses, remained linguistically plain enough. Individual bits made rudimentary sense; they just did not combine into a signifying whole.

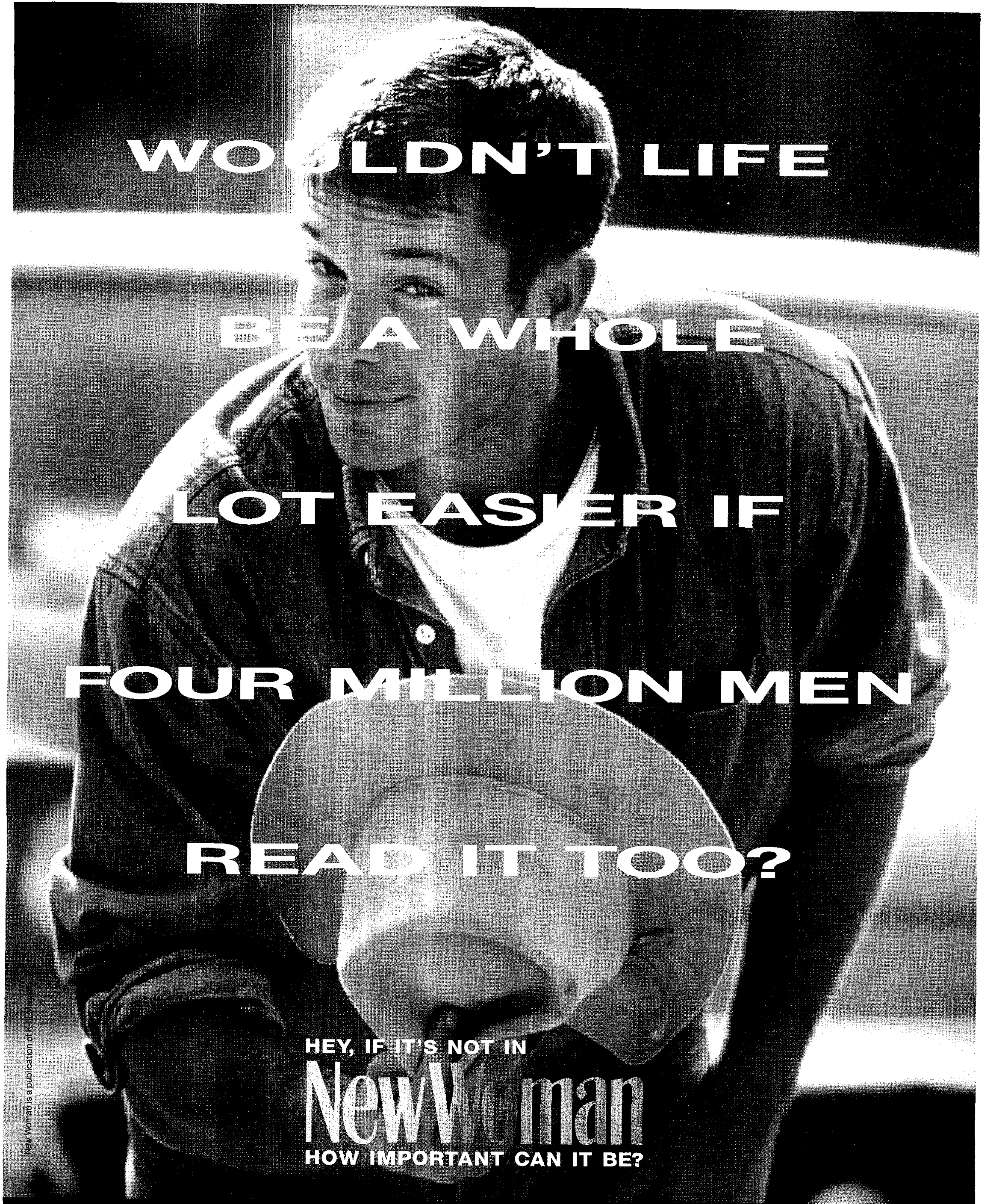
In later plays, Pinter discovered language: bigger words, longer sentences, agglomerated epithets, more elaborate insults. Thus, in *Moonlight,* a dying husband to his wife: "Nonplussed? You have never been nonplussed in your life, in your whole voracious, lascivious, libidinous life." And the nonsensical jokes: "Masturbation came not his way, nor did he seek it. I'm sorry, I meant approbation." Pure vulgarity: "She was a genius. And a great fuck." This dialogue is interchangeable: Anyone can, and does, say it about anyone else.

And then there is total gibberish, as when two young men, cohabiting brothers who nevertheless know nothing about each other, launch on a litany of names in *B,* spitting out those initial *B*'s with vicious glee: Buckminster, Bixby, Belcher, Bellamy, etc., rhyme or reason superseded by manic alliteration. Summing up Pinter's philosophy, yet another character lapses into *B*'s: "Bollocks to the lot of them and bugger them all."

If Pinter wants to write this balderdash, that's his privilege. But why do reviewers and audiences buy it? Because they are afraid. What if the emperor only *seems* naked? Or if nakedness has some deep, hidden meaning? Surely only someone smarter would dare kick us in the face; ergo, we must kiss his kicking foot. Actors and directors, of course, love Pinter. If a play is meaningless, you can stage and play it any way you like. If one brother says to the other, "Tell me about your mother," and the reply is "Don't talk dirty to me," any form of delivery is unassailable. And so, in the present mounting by Karel Reisz, it would be hard to fault anybody. At the utmost, one could say that Blythe Danner and Jason Robards manage to remain charming no matter what, and that Kathleen Widdoes is too smarmy even for Pinter.

Patti LuPone on Broadway IS A NONPAREIL OF CRASSNESS. A not untalented musical comedienne, she has allowed her singing, acting, and badinage to be full of whoops, yodels, semaphoric gestures, cutesy affectations, and overarching archness. She ruins almost every song she touches, notably "Surabaya Johnny." But she has a wonderful rapport with her faithful camp followers across the footlights who give her standing ovations every few minutes. She does not need Argentina crying for her as long as she has them mourning over her having been bought out of her *Sunset Boulevard* contract for a million dollars—the subtext for the whole show, and a historic event ranking with the partition of Poland and the burning of Joan of Arc. Suddenly, it came to me: This, if she were to sing, would be Barbara Walters. ■

Photograph by Joan Marcus.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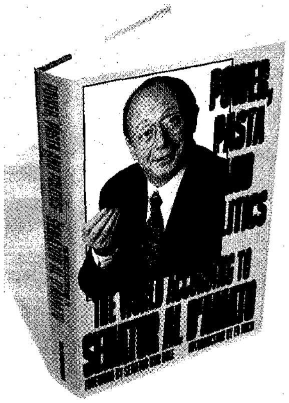
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BY MARLIN FITZWATER
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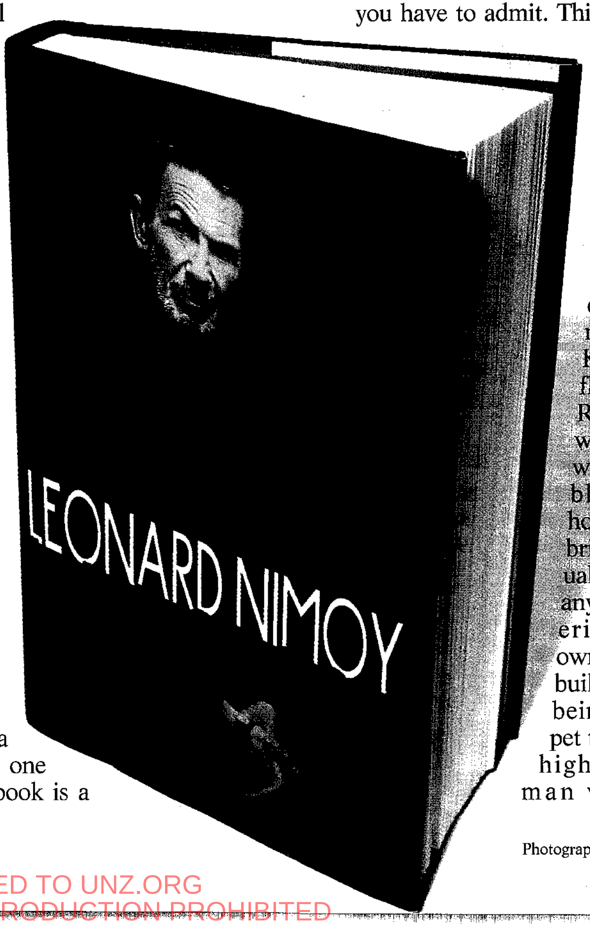
Are celebrities different from you and me? Yes, they're more famous. But no, they're not more interesting.

IF CELEBRITIES ARE WHAT WE WORSHIP IN THIS AGE, then celebrity autobiographies are what we have instead of *The Lives of the Saints.* There are differences, of course: A biographical sketch in *The Lives of the Saints* runs a page or two and offers the highlights of an extraordinary life, while a celebrity autobiography usually runs hundreds of pages and includes anecdotes in detail on many forgettable moments (if not already forgotten—Leonard Nimoy's recollections of working on the *Marco Polo* miniseries, for example). But the similarities are greater. Both follow certain formulae: The stories in *The Lives of the Saints* tell us how God smiled on the virtuous and how they overcame temptation; celebrity autobiographies tell us how the celebrity got his or her big breaks and what obstacles had to be overcome. And just as *The Lives of the Saints* has stories about major holy beings such as Peter and Paul as well as minor martyrs and popes, a season's worth of celebrity autobiographies has the stories of both truly accomplished people such as Colin Powell and Gore Vidal *and* the more routinely famous.

Senator Al D'Amato's autobiography, *Power, Pasta and Politics,* is a bit of a cheat—there's really very little pasta, and one wishes there were more. Essentially, the book is a proof of the proposition that winners write history: His victories are presented as vindications of his conservative message and pugnacious style, and his mere proximity to dramatic events is considered proof that he had a hand in shaping them. Every compliment is accepted at face value; every criticism is provoked by ignorance or a sinister motive; every enemy comes in for a load of payback. What's disappointing is that there's so little personality here; it's as though he dressed himself up for a lifetime on library shelves. He dumps on James Baker but skimps on the blow-by-blow, and out of thin air calls Don Regan a fool without offering any follow-up. He gives us sixteen pages of a senior-thesis-level history of the postwar GOP but—a major disappointment—fails to mention Claudia Cohen even once. Still, the few inadvertent personal revelations are delicious. He affectionately tells about how when he was in the seventh grade, his mother, whom he obviously adores, beat him with the handle of a carpet sweeper. And his complaint about his schedule in an early Gulf War trip to Jerusalem—"This pattern of Scud attack, interview, Scud attack, interview, was surreal"—is amusing.



There is an Iron Law of Celebrity Autobiographies that addresses the inverse relationship between current popularity and confession: The hotter you are, the less you have to tell; the lower you are on the popularity scale, the more you have to admit. This is why Gore Vidal, a great writer but one who is largely unknown to most Americans, has to bring up his hundreds of sexual encounters and mention Jackie Kennedy's deflowering while Regis Philbin, who has somewhat inexplicably become a household name, brings up no sexual encounters or anyone's deflowering, even his own. Philbin has built a career on being everyone's pet terrier, a small, highly excitable man who can be

Photographs by Wayne Simpson

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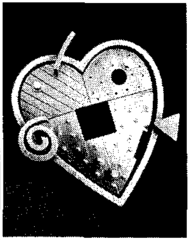

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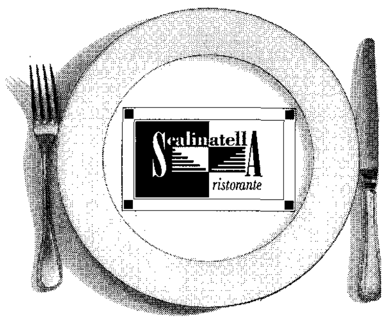

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quite amusing as he gets rather harmlessly worked up over the small problems he encounters as a rich and privileged New Yorker. *I'm Only One Man!* eschews the life-in-recap autobiography model and instead gives us a day-by-day diary of a year in Philbin's life. He seems to inhabit a small town where everyone is a celebrity: He goes on a cruise and meets Frank Rich; he goes to lunch and runs into Donald Trump; his family's Christmas dinner is interrupted by Harvey Korman; he goes to a restaurant and sees Dean Martin while the O.J. Bronco chase is aired in the background. Fortunately, he knows Claudia Cohen, and he brings up the D'Amato romance. Most everything is superficial here, in Philbin's professionally pleasant way: All women are attractive, all children are delightful, all men are somehow admirable. One of the few times he betrays deep feelings is in describing the low point of his career, back in the seventies. He lost a job he thought he was going to get and, despondent, found himself driving to his alma mater, Notre Dame. He went to see the football coach, ran some laps, and felt better. It's a real Updike moment, but of course, if you want Updike moments, buy Updike.

Loni Anderson
with Larkin Warren
My Life in High Heels

Like *I'm Only One Man!,* Luciano Pavarotti's *My World* is a *tour d'horizon,* not an account of How I Made It. Of course, it's Pavarotti's second book, and as such, it exists more out of the maestro's desire to return to a profitable well than from anything he is burning to share with us. Still, he's engaging and a good storyteller, frank about some recent scandals involving lip-synching and failing to hit high notes, and quite captivating in his account of having to move a production when a concert hall was declared unsafe shortly before the show was to go on. Beyond that, the book is essentially a gourmand's diary. Page 22: "I went back to the hotel to eat something light." Page 31: "I called room service." Page 32: "I especially like chicken before I sing." Page 45 [to Princess Diana]: "Now I ask you directly. May I have one of your shrimp?" Page 51: "I did attend the opening of a pizzeria last year." Page 174: "I would never throw food at someone." One could go on.

Another sequel in this year's harvest is Nimoy's *I Am Spock.* This may seem like a fairly obvious title—one could hardly imagine a book titled *I Am the Guy Who Took Over for Martin Landau in* Mission Impossible—but inasmuch as the earlier book was called *I Am Not Spock,* there is some tension here. The teensiest bit: Nimoy is nothing if not generous. In *The Wrath of Khan,* Nimoy writes, "Bill Shatner gave a truly wonderful performance." "The experience of working on *Three Men and a Baby,*" he tells us of a movie he directed, "was a joyful, magical one for me." "When the series was really cooking," he says of *Star Trek,* "the stories dealt with some exciting and profound and even important ideas relative to the human condition." Fortunately, there's enough concrete behind-the-scenes stuff to interest the most casual *Star Trek* fan, even if Nimoy seems to have no scores he wants to settle.

This clearly distinguishes him from Loni Anderson; the co-star of *WKRP in Cincinnati* and several failed TV series probably wouldn't be in a position to write an autobiography if it weren't ax-grinding time in her relationship with ex-husband Burt Reynolds. In *My Life in High Heels,* Reynolds is depicted as a violent, deceitful, emotionally unstable drug addict, and not all that interested in sex; Anderson recounts an occasion when she sidled up to him in lingerie, prompting him to ask, "What the hell do you think I am—a stud service?" She, of course, sees herself as reasonable and loving, which is okay, since Reynolds wrote *his* lurid, angry book last year. But Anderson's not too cruel: She never, ever mentions his toupee(s); one wonders whether that was part of the settlement. The book's most striking moment happens before she went to Hollywood, when the actor (and Reagan ambassador to Mexico) John Gavin came to Minneapolis and the two had a one-night stand. Afterward, Anderson says, she went home and woke up her mother, who squealed as she gave her a detailed account.

The season's most pleasurable and deftly written autobiography is *Call the Briefing!,* by Marlin Fitzwater, the press secretary to presidents Reagan and Bush. As one might expect from someone who has practiced his art at such a high level, Fitzwater knows what makes news. He also knows how words look in print. And so he both gives (mostly to the detriment of his former colleagues) and withholds (mostly for the benefit of Bush and Reagan). As someone who no doubt had to endure more than his share of John Sununu's tantrums, he rather coolly describes the tyrannical Sununu's pathetic attempts to save himself, and his dissolution into tears after he was finally forced out. He shows us Jim Baker saying "Fuck you" to Jack Kemp, and Reagan talking to Gorbachev about a 1,200-pound man during a summit, and so on. But he never really embarrasses Reagan or Bush, leaving his subtly diminished colleagues the Good Servant's message: *I was the one who loved them best.* ■

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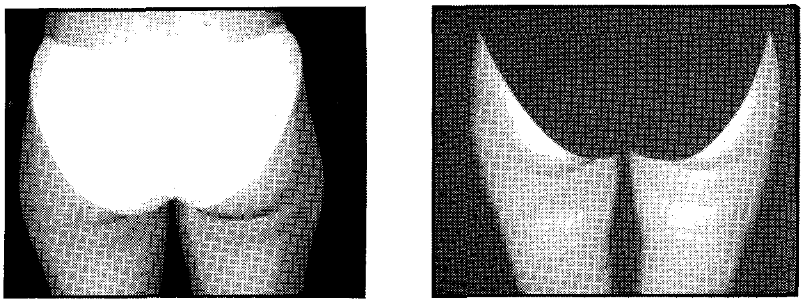

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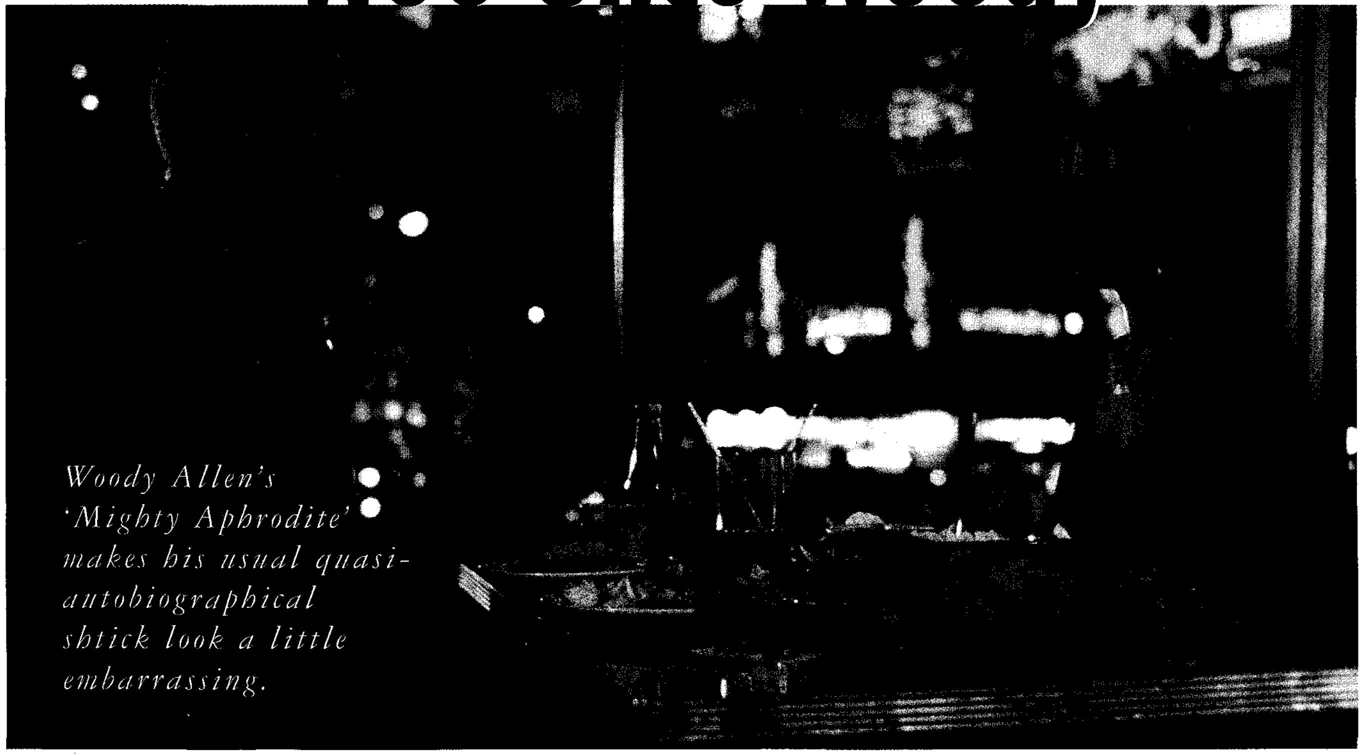
Woe Unto Woody



Woody Allen's 'Mighty Aphrodite' makes his usual quasi-autobiographical shtick look a little embarrassing.

Michael Rapaport and Mira Sorvino in *Mighty Aphrodite.*

THERE'S A GREEK CHORUS IN WOODY ALLEN'S new movie **Mighty Aphrodite,** an actual Greek chorus, men and women standing in a magnificent ancient amphitheater and raising their arms in supplication, and although the movie itself is not a success, the chorus is one of the funniest of Woody's many formal inventions. Allen has often left someone standing around for his characters to talk to—ghosts, a shrink, innocent people on the street, and sometimes just the camera itself, applied to in bewilderment, for solace. But this is a Greek chorus wearing masks and cloaks and led by F. Murray Abraham, who often sounds like a chorus all by himself, and it talks as well as listens. "Woe unto man!" it announces at the beginning, enunciating its laments in crisp unison. After much sculpturing of body and hands, and many references to Achilles and Zeus and other celebrities of the Greek imagination, the chorus gets down to business: Lenny Weinrib is about to do something foolish. The mortal in question, a New York sportswriter (Allen), is rather improbably married to an ambitious art-gallery employee, an intense young woman who, in the person of Helena Bonham Carter, walks about with her head bent in sorrow (she appears to be keening, like the chorus). The couple adopts a baby, who grows up to be a handsome and brilliant little boy, and then Lenny becomes obsessed with a pointless question: Who are the biological parents? Where could this little paragon have come from? He has to know. And he sets off on a quest to find out. The chorus, which has begun to metamorphose into a group of kibitzers (more Carnegie Deli than Delphi), now chants things like "Let sleeping dogs lie! . . . Please, Lenny, don't be a schmuck!"

The mother, Linda (Mira Sorvino), turns out to be a vulgar, dumb hooker who wears floral pants and fluffy pink bunny sweaters, with her breasts squeezed up high, like some poor thing escaping from the set of *Showgirls.* In an excruciating (and excruciatingly misguided) scene, Lenny goes to see her in her Manhattan apartment. She's a nice girl and wants only to please him sexually and get on to the next client, but he refuses sex, and, without ever telling her why he's there, he tries to talk to her about her life—even argue her out of her life, which annoys Linda a great deal. There might, I suppose, be some comedy in the spectacle of a high-minded little man frightened by a strapping, guileless whore who keeps coming on to him, but the scene is more embarrassing than funny. Woody Allen, who will be 60 in a few weeks, looks shriveled, even wizened, next to the huge, fleshy 25-year-old Sorvino. When she tries to get Lenny undressed, he nearly faints.

All this is tough to sit through, even though we realize that Woody Allen created the scene as a joke on poor, obsessed Lenny, and perhaps as a joke on himself. Lenny has to learn that genes are not stitched together but rolled like dice, and the child that follows conception is rarely the intellectual and temperamental copy of the parents. Is Woody Allen warning himself against excess curiosity? Adopting those two kids with Mia Farrow, and then having a love affair with another of Farrow's adopted children (from Mia's marriage with André Previn), he might well wonder where some of these many vulnerable children came from. Is Allen working out a personal obsession? I wouldn't ask such a philistine question if Lenny's behavior made much sense. But *Mighty Aphrodite* is not a very convincing fiction. Lenny says he doesn't want his son to meet his own mother someday and find a whore, and he doesn't seem to recognize the peculiar *(continued on page 136)*

Photograph by Brian Hamill.

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SETTING YOUR SITE

BY
TOM
GOLDEN

Planning a party can be as much fun as the soirée itself. Find a restaurant or hotel that suits your taste in decor, cuisine, and atmosphere, and let the staff work out the details. Or you can search out one of New York's well-guarded, off-the-beaten-path party sites and fine tune your affair by hiring the caterer, decorator, and entertainers du jour. Stock the bar with all your favorite cocktail ingredients; welcome your guests in grand style; and have a good time.

There are Thanksgiving dinners, Christmas galas, close friends getting together for no special reason at all. And, of course, there's the ultimate party, the one occasion meant to be memorable for a lifetime—the wedding.

But where to begin the planning process? The information gathered in the next few pages will be a useful resource guide for party-givers to get a head start on finding just the right ingredients for a sensational party. **Cheers!**

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There are a plethora of good excuses to throw a party someplace other than at home: The thrill of a different atmosphere, something unique; the pleasure of letting professionals see to all the details—and the cleanup afterwards. Restaurants, hotels, and unusual party spaces provide perfect locations. Caterers, musicians, and decorators work their own special magic, freeing hosts to enjoy the company of their guests.

One of the easiest places to give a party is at a restaurant. Find the one that's got the right decor, cuisine, and price. The chef will create a customized menu. Choose decorations and music. Tell guests when to show up. Wedding parties can arrange to hold everything at one restaurant—rehearsal dinner, bachelor and bachelorette parties, ceremony and reception.

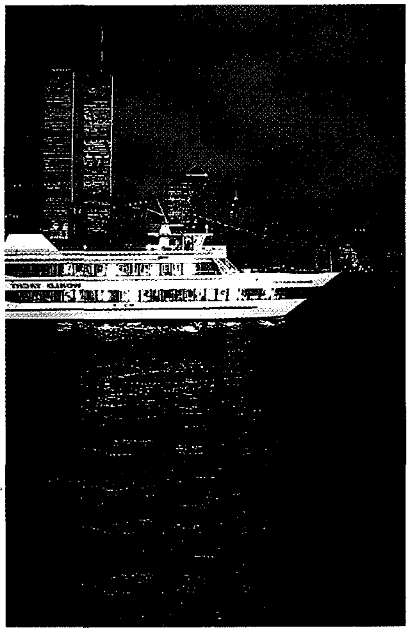
Anytime Sinatra's in town he always shows up at **Patsy's**, 236 West 56th Street (247-3491). Perhaps it's the homey atmosphere that attracts this Chairman of the Board's patronage. The same family has run this elegant Neapolitan restaurant for 51 years. The upstairs dining room is open to private parties of 60 to 75 people, and has its own kitchen, bar, and restrooms.

Amber walls glow in soothing cove lighting in the newly decorated Tuscan Room at **Fresco**, 34 East 52nd Street (935-3434). It's a warm and intimate private space perfect for 15 to 50 people, and every party gets its own customized menu. The atmosphere is very much like a dining room at home, and the winter menu puts a modern spin on such hearty Italian specialties as pasta fagioli, penne gratin, and an elaborate Venetian seafood stew.

The East meets West menu at **Mika**, 349 West Broadway (941-9537), includes Asian bouillabaisse, a vast selection of traditional Japanese sushi, and a dessert of chocolate wonton. A loft-like three-level space at the rear of the restaurant is available for private parties. The main level can function as a dance floor. The top level is a spacious area with banquettes, a bar, and twin skylights. There's room for 90 at a seated dinner, or 180 at a buffet. Party menus are customized to include any ethnic cuisine.

The private room at **Sorvino's**, 1294 Third Avenue between 74th and 75th streets (744-5924), seats twenty people in a setting that combines Tuscan tapestry on the walls, cherry wood wainscoting, and etched-glass details. The menu is regional Italian, also featuring seafood, chops, as well as its specialty pasta entrées. The entire restaurant can seat 100 for dinner. A

When a room is like a surreal melody: Iridium designed as music you can see.



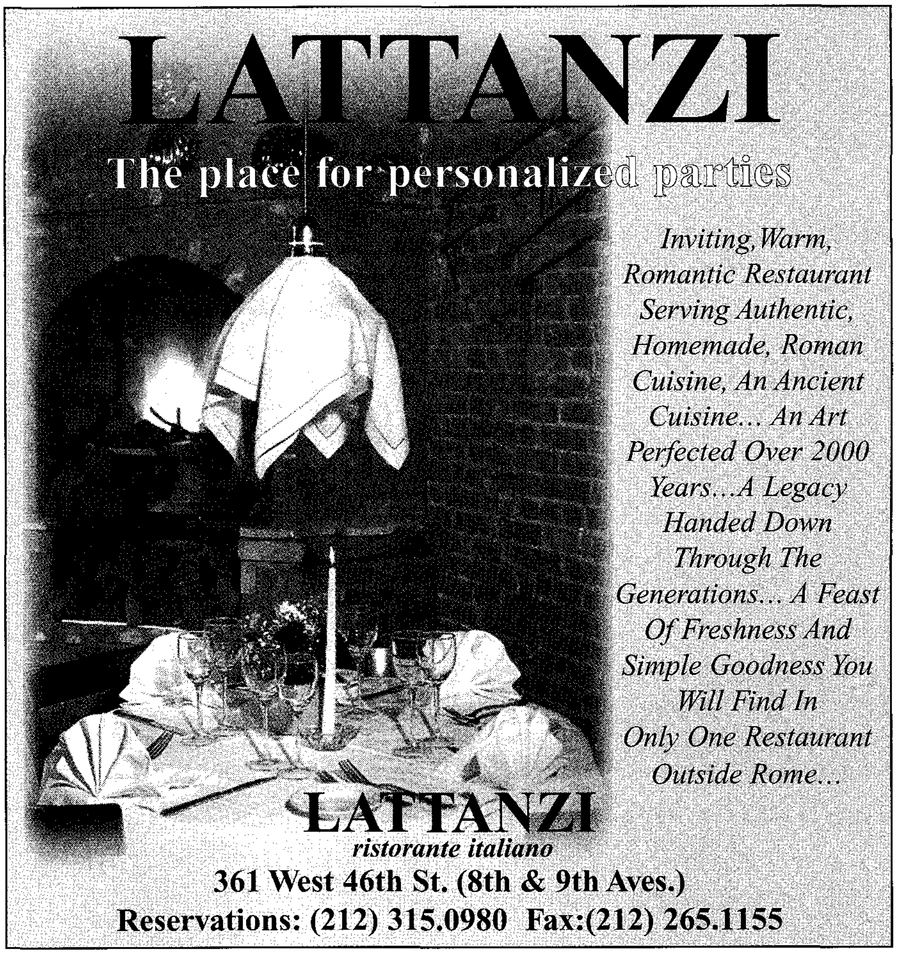
One of World Yacht's five party vessels available in its full-service fleet.

bar area decorated in Italian marble and cherry wood can accommodate 30 to 40 guests for a cocktail reception.

A lavish Sunday brunch draws crowds to **The Ambassador Grill**, 44th Street and First Avenue (702-5014). A group of as many as 50 people can have the adjoining Ambassador Lounge (including a pianist) all to themselves. The room is sleek and modern, with leather seats and banquettes under a cathedral ceiling. The brunch menu features unlimited sparkling wine, a seafood bar, hot-and-cold buffet, and a Viennese dessert table.

A constellation of Tiffany lamps and a truly eccentric collection of antique furnishings creates a ready-made party scene at **Serendipity 3**, 225 East 60th Street (838-3531). The massive menu of all-American favorites and bet-you-can't-finish-this desserts provides plenty of choices for themed events from carnivals to candlelit dinners for groups of 25 to 100 people in the Art Deco room upstairs.

After the theater crowd heads off at curtain time, private parties pack the charming rooms at the family-owned **Lattanzi**, 361 West 46th Street (315-0980). The restaurant has the clubby atmosphere of an elegant Broadway hangout—brick walls, dark wood, exposed beams, and three dining rooms which are pleasant places to enjoy good company and menus based on Lattanzi's Northern Italian and Roman



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Cucina Italiana: Lattanzi near the Theatre District— elegant, romantic, and rustic.

specialties. (Roman/Jewish cuisine is served after 8 P.M.) Two rooms can seat up to 50 and 70 people respectively, and a smaller room (to 20) next to them, has arched glass-paned doorways that open onto a garden patio.

During the thirties and forties, in cities across America, bright stainless steel-and-neon signs announced restaurants and lounges providing comfortable refuge from every day life. **The Hi-Life Restaurant & Lounge**, 1340 First Avenue at 72nd Street (249-3600), updates that tradition with a menu of regional American delicacies, as well as a sushi bar and a raw bar. The David Rockwell decor includes fourteen oversized booths and a Lounge Room that's available for private parties of up to 125 people for cocktails or 75 at a seated dinner. Guests of honor get to ride in Hi-Life's mint condition 1936 Lincoln Zephyr with a neon Hi-Life logo mounted on its roof.

City folk dress in fancy get-up at **Denim & Diamonds**, 511 Lexington Avenue at 48th Street (371-1600). On any given night, much of the crowd shows up in their finest western wear. "A shot of country with a splash of rock and roll," as they say, meaning that there's a ten-minute disco set during every hour of Country & Western music. Free dance lessons initiate newcomers to the two-step and line dancing, and an American grill with a Southwest flair feeds appetites stimulated on the dance floor. C &W parties for 30 to 600 people fill the Billiard Room (with two tables) and a pair of dining rooms.

Crackling fireplaces, cedar beams, wood floors, and copper and brass accents make a visit to **Moran's**, 146 Tenth Avenue at 19th Street (627-3030), feel like a trip to Vermont. The menu features steaks, seafood, and pasta dishes. One private room accommodates up to 200 people. Two smaller rooms, each with a fireplace, cater to groups of 20 to 50.

Set off by itself in the midst of Central Park, **The Boathouse Cafe**, at East 72nd Street and Park Drive North (517-2233), has open decks overlooking the shores of the rowboat pond. The Cafe is winterized for year-round use, accommodating private groups of 50 to 300 people for a sit-down dinner, or as many as 500 for a reception. Halloween and Christmas theme parties become unique events in this tranquil setting, and the contemporary American menu offers ample choices for all tastes.

Classic French bistro fare is the main attraction at **La Bonne Soupe**, 48 West 55th Street (586-7650). The upstairs is divided into two private rooms that can seat as many as 65 people. The main level is available as well, for larger groups. Before the weather gets chilly, an outdoor balcony can be set with four tables.

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Patsy's private and secluded second floor Rose Room for a party of 80 guests.

just opened at 61 East 34th Street (576-1010). **Mendy's**, a kosher steakhouse that maintains its ties to old New York, has a decor that features huge black-and-white photographs of the city. The newly redecorated bar area now honors Jewish sports legends with a collection of memorabilia from a varied roster that includes Sandy Koufax, Mark Spitz, and Howard Cosell. And the menu pays tribute with a half-dozen sandwiches named for the stars, as well as a Hank Greenberg Grand Slam Omelette. A private party room seats 40 people amid handpainted murals depicting city landmarks.

What would music look like if you could see it? **Iridium**, across from Lincoln Center at 44 West 63rd Street (582-2121), answers the question with its custom-built, free-form cabinets, chairs, booths, and lighting fixtures designed as "frozen music." The downstairs jazz club, which has its own bar, stage, and 4,000-watt sound system, is available for private parties for 120 people at a sit-down dinner, 175 for cocktails. The upstairs restaurant accommodates as many as 225 seated or 300 for cocktails. The menu features an eclectic mix of American regional specialties.

There are two separate kitchens at the **Apple Restaurant**, 17 Waverly Place (473-8888), where chefs prepare Vietnamese and vegetarian menus. Private parties of up to 40 people are served customized buffets in the soundproofed Karaoke room that's equipped with a large-screen television and decorated with a changing art exhibit of work by local painters. Larger groups can reserve the entire restaurant.

Photo portraits of some 200 Broadway and film stars add to the club-like setting at **Langan's**, 150 West 47th Street (869-5482). The menu

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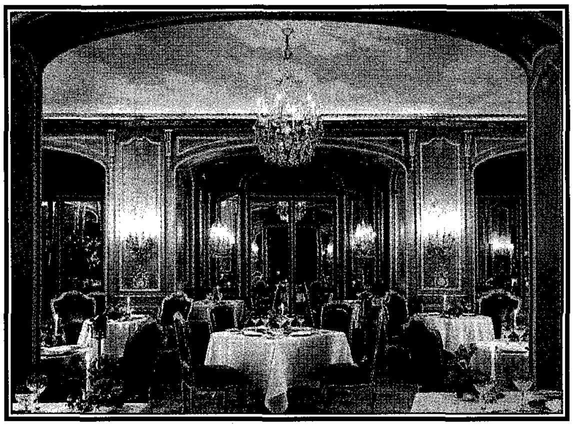

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The newly enclosed Mediterranean Terrace at **Julian's**, 802 Ninth Avenue at 53rd Street (262-4800) provides an attractive place for dinner for up to 50 people. Cobblestone floors, stucco walls, a waterfall, and a 10- by 50-foot mural add a touch of the French Riviera to the scenery. The menu features fresh fish, grilled vegetables, and Sicilian pasta dishes.

Brew's is a cheerful place that's been in business at 156 East 34th Street (889-3369) since 1937. And every decade seems to have added its own touches: A handsome wood bar and lighting, booths and banquettes. The private room upstairs can accommodate 65 people; the main room seats up to 100.

Adding to the growing vitality of Union Square, a former kayak store's space was renovated and $2 million later became the **Heartland Brewery** at 35 Union Square West (645-3400). The handsome, new brewpub is known for its all-American menu and handcrafted beers. Heartland's unique, festive ambience includes exposed brick walls, dark wood accents, and

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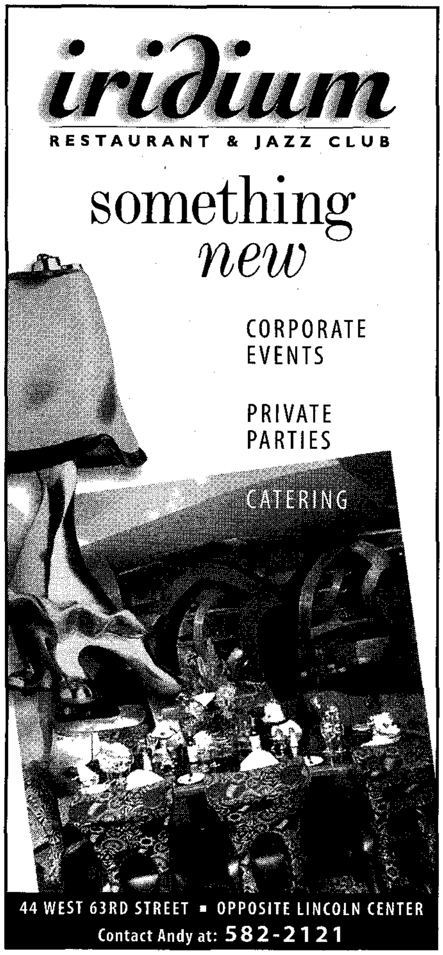

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"The space is Soho, the food is fab, the party was perfect."
Jules Lawford
Fashion Editor

"Beyond the vault ceilings they found the sky, down on earth they found my acclaim."
Jonathan Trenck
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fanciful, bucolic murals depicting wheat harvesting-time. An uncommonly attentive staff will ensure success whether a birthday surprise for two is being planned or an opulent bash for 250 guests.

Once upon a time, sophisticated supper clubs filled the city with glamour and entertainment. **Tatou,** 151 East 50th Street (753-1144), maintains that tradition. By night, Tatou is transformed into a cabaret with spectacular stage shows and a Monday night comedy showcase at 11 P.M. The upstairs VIP Room, with its red velvet upholstery and gold fixtures, can accommodate a private group of 80 at a seated dinner, or 100 buffet-style. The downstairs jazz club is crowned by a chandelier from the twenties, and can seat as many as 165 guests.

A massive wraparound mural, bold checkerboard floors and seasonal fresh flowers distinguish **Palio** at 151 West 51st Street (245-4850). The modern Italian menu features seafood selections complimented by a wine list of Italian, French, and American selections. Two private rooms seat between 15 and 30 people, or they can be combined to accommodate 45 seated or 75 for a cocktail reception.

HOTELS

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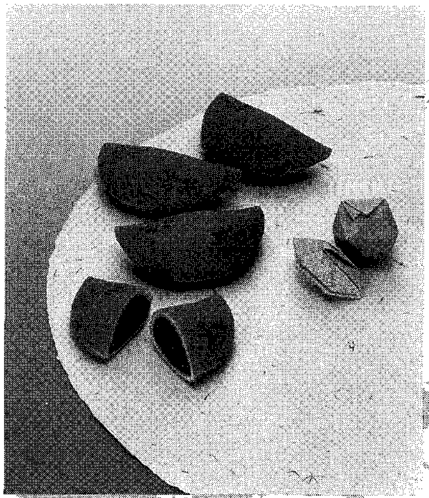

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37 East 64th Street (606-4663), provides party groups with a choice of three elegant, private rooms. Le Régence, the hotel's restaurant, is available for as many as 90 guests for a seated dinner, or 150 for cocktails. The decor is Louis XIV, with a sky-view mural on its vaulted ceiling. A second room adjoining the restaurant seats 30, and a cocktail lounge with access to both rooms serves as a reception area. All three rooms can be combined for wedding receptions with part of the space converted into a dance floor. Customized menus feature updated classic French cuisine with a light touch favoring health-conscious dining.

Across the street from the Metropolitan Museum of Art, **The Stanhope** hotel, 995 Fifth Avenue at 81st Street (288-5800), has a penthouse on the 17th floor that includes a living room, sitting room, bedroom, a 400-square-foot marble atrium that doubles as a dance floor, and a 2,500-square-foot terrace overlooking Central Park and the bright lights of midtown. The suite seats 55 people for dinner, or up to 150 for cocktails. Two banquet suites on the second floor, decorated with hand-painted murals, accommodate from 10 to 200 people at tables for dinner.

With all of Central Park for a backdrop, **The Ritz-Carlton**, 112 Central Park South (757-1900), is a grand yet intimate spot for private parties for 10 to 150 people. The living room-style setting of The Club features a working fireplace and a wraparound balcony with panoramic city views. The Park Suites overlook Central Park through five large picture windows.

Positioned at the foot of Museum Mile, the stately Stanhope with French antiques, murals, and a wraparound terrace.

Function spaces at the Ritz-Carlton feature fireplaces, tapestries, and original oil paintings.

Renovations completed in mid-September at **The New York Palace Hotel**, 455 Madison Avenue between 50th and 51st streets (888-7000), have put a fresh blush on two of the city's most elegant private party spaces. The Versailles Ballroom is an oval room under a 16-foot ceiling, with scenic murals filling the walls for most of that height. The ballroom accommodates up to 250 for a reception with dinner and dancing. The nearby Trianon Room can accommodate 200 for a reception, or 140 seated for dinner. The function space also serves as a reception room before dinners in the Versailles Ballroom.

The historic 1903 landmark Hudson Theatre brings a touch of show time to **The Millennium Broadway**, 145 West 44th Street (768-4400). When the theater's seats are removed, it can accommodate 700 people at a reception or 300 at a seated dinner. The hotel's 52nd-floor Presidential Suite has a living room, dining room, three bedrooms, and spectacular skyline views. There's room for 70 people for cocktails or 25 at a seated dinner.

A quiet Upper East Side neighborhood is the hideaway home of **The Mark** hotel, 25 East 77th Street (744-4300), whose Townhouse Floor boasts 3,500 square feet of banquet and party space, divided into six rooms that can accommodate up to 150 people at a seated dinner or 235 for a reception. The glass-roofed Greenhouse Suite is a center of attention.

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SPECIAL SPACES

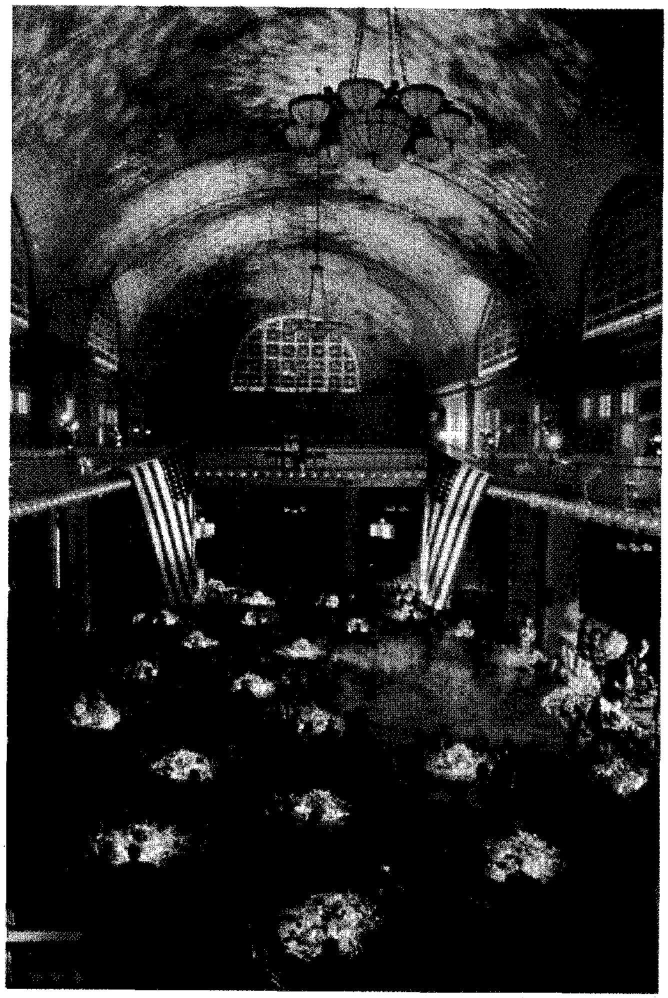
Anyone looking for absolute privacy and an unusual setting has plenty to choose from, with options that range from grand to curious—a private island, museum galleries, SoHo lofts, Village townhouses, private clubs, and sky-high party spaces. These unique locations are particularly well-suited to an unforgettable wedding. It's just a matter of knowing where to look.

"Elegant dining afloat" is the theme at **World Yacht**, Pier 81 at 41st Street and the Hudson River (630-8100). The fleet of climate-controlled, luxury vessels can accommodate private parties of 50 to 400 people, or as many as 1,575 in a flotilla of all five yachts. Each one has a dance floor and an upper and lower dining area enclosed by glass. Three-hour harbor cruises of lower Manhattan provide close-up views of such sights as the Brooklyn Bridge, the United Nations, and the Statue of Liberty. Menus combine continental classics and American regional fare. Meals are prepared on-board and served at a leisurely pace throughout the cruise.

The twelve-foot arched windows of the private space of **Manhattan Penthouse** on Fifth Avenue at 14th Street, just west of Union Square (627-8838), frame unobstructed views of the city's illuminated historic buildings, terraces, spires, and bridges from Wall Street to Times Square. French, American, and international cuisine create menus that combine traditional and original fare both eclectic and healthful. Convenient to six parking garages within a block, Manhattan Penthouse can seat 50 to 100 guests for dinner, and there's a large dance floor, custom and stage lighting, and a grand piano. Wedding packages are also available.

The Ellis Island Immigration Museum, in New York Harbor (344-0996) completed a $165 million renovation in 1990, and groups of as many as 1,000 people can have private access to the island in a spectacular space. The vast Great Hall has floor-to-ceiling windows that provide close-up views of the Statue of Liberty and a broad sweep of the New York skyline. It also features a vaulted ceramic tile ceiling and terra cotta floors. Ellis Island is a five-minute ferry ride from Battery Park or Jersey City.

Other unusual sites include a loft in Tribeca decorated in cast-



Hall of historic proportion inside the Ellis Island Immigration Museum.

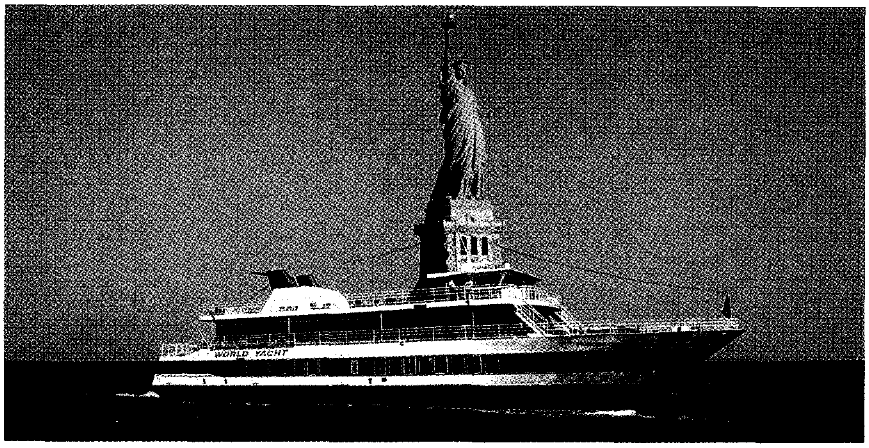
The Manhattan Sculpture Gallery loft is one of Paint the Town Red's unique event sites.

off church furnishings (the bar is an altar), a sculpture gallery with a collection of life-size reproductions of classic artwork, and a cookbook writer's luxury SoHo penthouse with wraparound roof deck.

It would be impossible to list even a fraction of the other unusual choices hiding behind the walls of the city. Location finders keep listings of obscure and truly wonderful party spaces like these, and offer free consultations. **Paint the Town Red** (677-3176) maintains a database of around 600 spaces rated according to 22 criteria such as capacity, price range, decor, and geographical location. Among them, A Room With A View, actually several private rooms on the 50th floor of a modern office building, has floor-to-ceiling windows and a 360-degree view. Spaces there range from its Grand Ballroom to more intimate antiques-furnished dining suites. *Places* (737-7536) is a handy illustrated directory ($24.95) that describes about 800 unusual party sites all over town.

Who has the room (or the patience) to play host to an energetic bunch at a children's birthday party? This is a job for experts.

Little people have big fun at places large and small. **Jeremy's Place**, packs a world of inspired silliness into a tiny ground floor space on the Upper East Side. At the 22,000 square-foot **Wonder Camp** in Chelsea, kids clamber through a three-story playscape before falling in at their private "party cabin" for ice-cream cake, snacks, and drinks.



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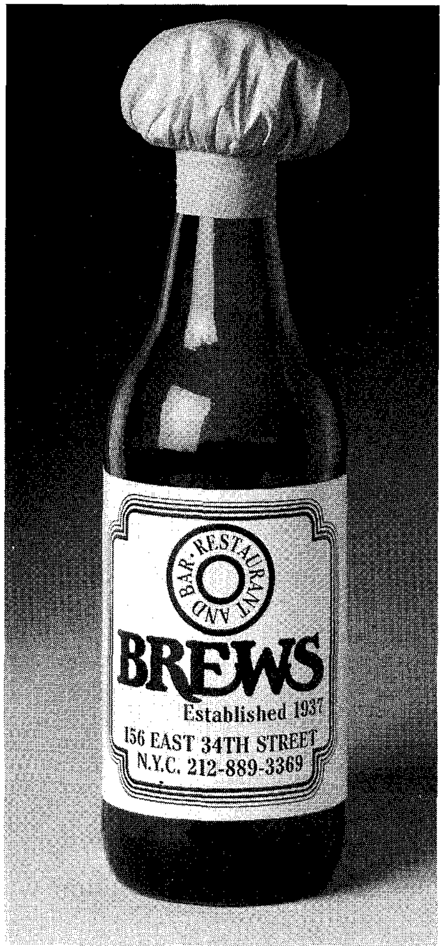

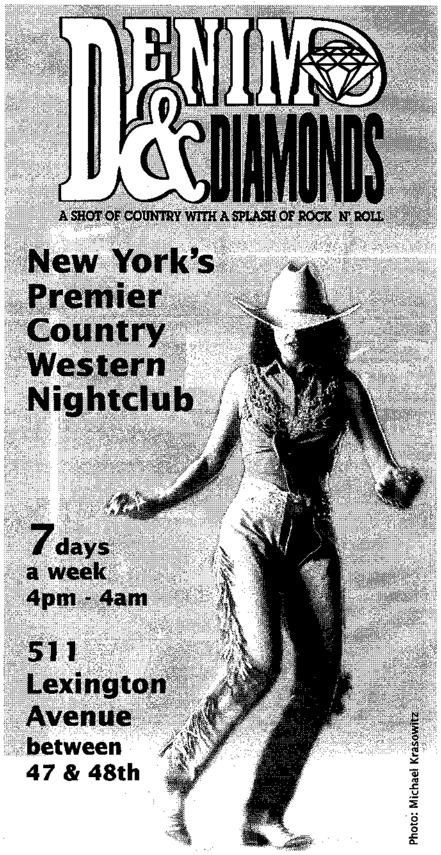

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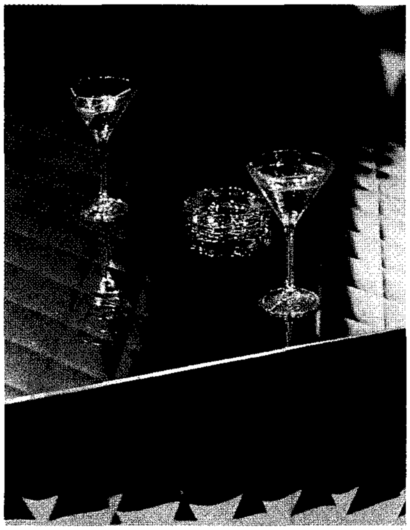
BY
SUSAN BRESLOW


COURTESY OF SYSTEM

"Cool breeze,
Warm fire,
Full moon,
Easy chair,
Empty plates,
Soft words,
Sweet songs,
Tall tales,
Short sips,
Long life."

From *A Gentleman's Guide to Toasting*
Courtesy of Jack Daniel's Distillery

The bar is open—and what you pour is a reflection of your own taste and hospitality. Fine wines and spirits, that flow generously at weddings, holiday dinners, and parties help to make guests feel honored, start friendly conversations among strangers, and provide apt complements to gourmet foods.

Norman Bukofzer, who has been serving drinks at the Ritz-Carlton bar for fifteen years, explains that "a basic well-stocked bar contains vodka, gin, rum, bourbon, and Scotch, as well as dry and sweet vermouth and garnishes for Martinis. Also, it's important to have the right glass for the right drink; it tastes better." Known for concocting specialty mixed drinks—with festive winter names like Under the Mistletoe, Rudolph's Revenge, and A Liquid Dreidel—the barman, who maintains a full shelf of liqueurs, encourages hosts to practice and experiment: "Just make sure there's plenty of food available for them to eat beforehand to prevent people from drinking on an empty stomach."

If it's Thanksgiving dinner you're providing, fill the house with the fragrance of the season beforehand, using Bukofzer's recipe for warm, pressed apple cider: Simmer all day with cinnamon sticks and cloves, adding a fruit-flavored cordial after cooking if desired.

An apéritif such as **Lillet** (available in Blanc and Rouge wine versions blended with fruit liqueurs) served neat, chilled, on the rocks, or mixed, can be a prelude to good food. Michael Aaron, chairman of **Sherry-Lehmann** 679 Madison Avenue at 61st Street suggests starting the festivities off right with Nicolas Feuillatte Grand Cuvée Palmes d'Or 1985 ($80), a high-quality champagne years in the making. Among non-vintages, Aaron toasts the Perrier-Jouët Grand Brut ($20) as a good buy. For gourmands who appreciate red wine with turkey, Aaron suggests Château Petrus 1983 ($250) or Jordan Vineyards Cabernet Sauvignon 1990 ($28) from California. Although it's advisable to plan liquor service well ahead of time, Sherry-Lehmann can provide same-day delivery in Manhattan and accepts orders up until 5 P.M.

A guide to some of the tastiest premium spirits, wines, and champagnes and recommended for special occasions, entertaining, as well as holiday gift-giving follows.

VODKAS

Welcome at gatherings thanks to its mixability, vodka has become America's most popular distilled spirit. The purity of a crystal-clear, super-premium vodka allows it to assume the characteristics of whatever it's mixed with. Newer varieties reflect Europe's time-honored practice of enhancing vodka with exotic flavors, extracts, and spices to yield unique taste sensations.

The No. 1–selling vodka in the United States, **Smirnoff 80** has a clean, rewarding taste. Consumed straight or on the rocks, it yields a crisp, refreshing flavor. Mixed, it's popular in Vodka and Tonics, but Smirnoff Lemonade and the Smirnoff Martini are gaining converts. Eighty-proof Smirnoff Citrus Twist combines premium Smirnoff Vodka with natural citrus refreshment, which adds a memorable taste to Screwdrivers, Cape Coders, and other mixed drinks. It is also enjoyed straight-up, on the rocks, or as a lemon drop shooter.

Vodkas in the **Absolut** family made from Swedish wheat and water include Absolut Peppar, infused with the flavors of natural jalapeño pepper and paprika; Absolut Kurant with black currant berries; and lemon-infused Absolut Citron, with hints of lime, mandarin, and grapefruit. To make a Citron Martini, combine 1 1/4 ounces of the vodka and a dash of extra-dry vermouth over ice. Shake or stir well and strain into a glass; add a twist.

Fragrant **Stolichnaya** varieties include Stolichnaya Ohranj, flavored with orange zest, juice, and pulp; tart Stolichnaya Limonnaya sparked with lemon; sizzling Stolichnaya Pertsovka, which gets its fire from cubeb chile peppers; and complex, aromatic Stolichnaya Okhotnichya with ten spices and herbs that include ginger, clove, juniper, anise, and orange peel. Stolichnaya Cristall gets its smoothness from slow distillation and being filtered twice through quartz crystals.

From Finland comes **Finlandia** Cranberry and sweet new Finlandia Pineapple Vodka, which hosts can use to add a taste of the tropics to any chilly winter gathering.

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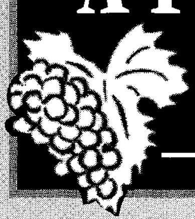

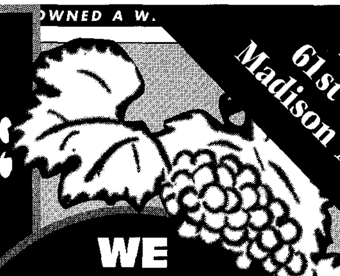
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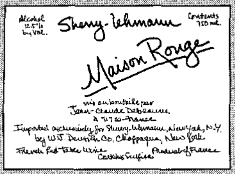
Alcohol 12.5% by vol.
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SANTIAGO 1541 MERLOT 1993 5.99 71.88
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Rich, ripe fruit flavors in a warm and elegant style makes this one of our most popular California selections. *(595)*

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This delicious Rhone Valley gem comes from select old vines and is produced by **Georges Duboeuf**. *(859)*

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A distinguished dry sparkling wine from some of the better vineyards of the Haut Savoie in France. *(81)*

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Its crisp bone dryness makes it the favorite quaffing wine of Nates. *(4521)*

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From **Jean Sauvion**, one of the Loire's most famed producers. *(4466)*

MACON LUGNY LES CHARMES 1993 6.95 83.40
Here is one of the best of all Macons from the village of Lugny. 100% Chardonnay that is utterly delightful. *(669)*

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SANCERRE "LES FONDETTES" 1994 Sauvion 9.95 119.40
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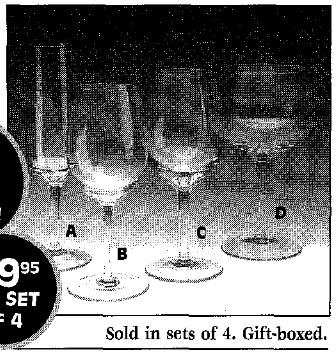

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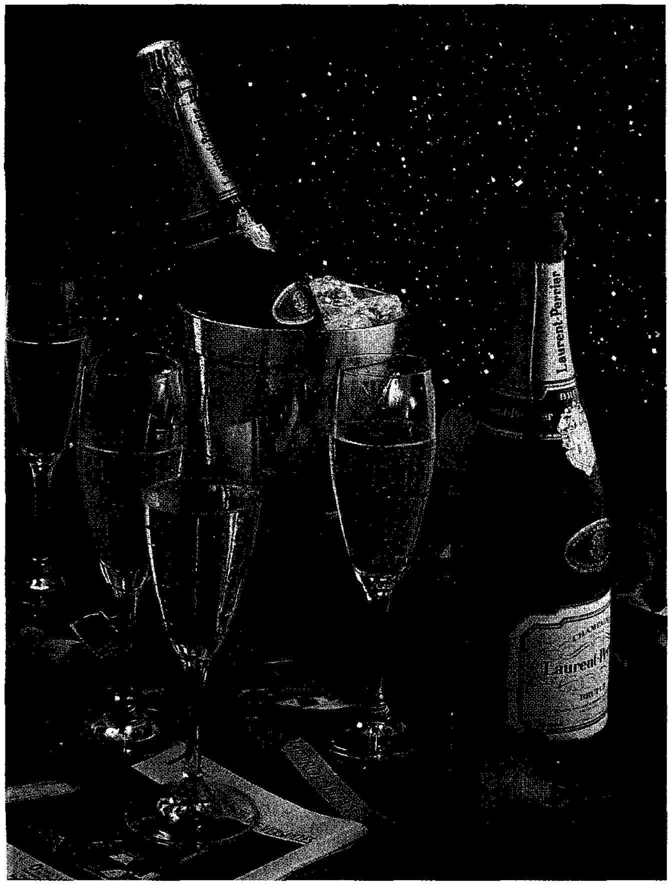
GIN

The growing popularity of flavored vodkas has prompted the arrival of flavored gins like Gordon's Cool Mint or Grapefruit Gin. The Redcoat is a combination of Beefeater gin and cranberry juice. The classic Tanqueray and tonic and Bombay Sapphire Martini, all reaffirm the mixability of gin.

SCOTCH

The spirit of the Highlands captured in a bottle, Scotch whiskies are available in both blended and single-malt categories. Discriminating drinkers who appreciate firm-bodied taste and individual character often enjoy sampling an array of premium single malts. Top brands among them, aged to perfection, are The Glenlivet, Glenfiddich, and The Balvenie.

*"May your years together be sparkling...
and may your troubles during the coming year be as short-lived as your New Year's resolutions."*



COURTESY OF LAURENT-PERRIER

Blended Scotch whiskies boast unique flavors as well, based on the combinations of single malts that go into them. More than 30 of Scotland's finest whiskies, including The Glenlivet, Longmorn, and Glen Grant, compose the prestigious Chivas Regal blend. In twelve-year-old Johnnie Walker Black Label the key ingredient is silky-smooth malt whisky from the Cardhu distillery. Super-premium J&B J.E.T. Scotch is crafted from 40 individual whiskies, the youngest no less than twelve years old. A blend of Aberfeldy whiskies, Dewar's White Label offers a mellow spirit with a slightly smoky aroma and a subtle malty flavor.

TEQUILA

As Southwestern cuisine has evolved into more refined fare, so has consumers' taste for super-premium versions of this lively spirit. What may be the ultimate sipping tequila, **Jose Cuervo's** La Reserva de la Familia has just been introduced in commemoration of Cuervo's 200th Anniversary. Made with 100% blue agave, **Patrón** tequila has become a frequently requested drink at better bars. Hand-numbered bottles of the tequila have the soft glow of Mexican glass, and the contents are available in a Silver (young) version for mixed drinks and an Añejo (aged) version, perfect for sipping.

The **Sauza** family of tequilas includes Sauza Blanco, the largest-selling tequila in Mexico; Sauza Giro (Oro and Blanco), the No. 1 bar tequila in the U.S; Sauza Extra, premium gold tequila; and aged Sauza Tres Generaciones, the only rare family reserve tequila available in the United States.

WINES

No holiday meal is complete without proper wines. Fortunately, the city's well-stocked liquor stores offer a variety of choices at all prices—as well as an informed staff to help buyers make the right choices.

"Rich, spicy foods are best paired with big, full-flavored wines," according to Mr. Boston Official Bartender's and Party Guide—which makes them ideal for special meals. Robust wines of Spain recommended for the holidays include CUNE Imperial Gran Reserva 1986, a complex, velvety wine produced only in superior vintage years; full-bodied CUNE Contino Reserva 1988; Marqués de Riscal Reserva 1990, aged for 26 months and ripe with spicy, black-cherry flavors; and fresh and lively Bodegas Montecillo Viña Cumbrero 1990. Marqués de Murrieta is another tasteworthy Spanish wine that's been winning awards for quality and flavor.

The perfect ending to a holiday meal, port can be enjoyed with dessert or on its own. Ports are sweet, fortified wines that mellow and soften over the years. **W. & J. Graham**, established in 1820, is known for ports that combine richness and depth along with elegance and balance. Among its notable offerings are the old tawnies, ranging in age from ten to more than 40 years old; **Six Grapes Port**, a beverage as intense in flavor as a chocolate dessert; and savory vintages.

LIQUEURS

Versatile cordials and liqueurs can be enjoyed straight up, on the rocks, with a splash of soda, mixed with fruit juice, and even added to coffee or espresso as a flavorful treat. Hosts want to serve an inspired white wine spritzer can add a few drops to the standard wine and soda combination. Since most liqueurs are rich in constitution, they also make ideal dessert ingredients and companions.

Long-popular wedding and holiday favorites include Grand Marnier, renowned for its subtle blend of bitter, tropical oranges and fine-quality cognac; Frangelico, made from wild hazelnuts with infusions of berries and flowers to enrich the delightfully delicate flavor; and Di Saronno Amaretto, with the sweetness and romance of almonds.

New varieties worth sampling are **Perle de Brillet**, a blend of pear liqueur and eau de vie cognac: and **Romana Black**, with a luxurious texture and the traditional star-anise taste of **Romana Sambuca**. Like the original, Romana Black can be served *con mosca* in a glass or cup with three coffee beans, that represents health, wealth, and happiness.

Those with a taste for creamy dessert drinks have made **Baileys** Original Irish Cream the world's best-selling cordial, and Baileys Light is winning fans as well. As close to pure liquid chocolate as one can get, **Godet** Belgian White Chocolate Liqueur features the creamy taste of Belgian white chocolate and the richness of aged cognac. With flavor that borders on sinful, **Godiva** Liqueur is ambrosial alone, an enhancement to hot chocolate, and delightful as an ice-cream topping.

A WELCOME GIFT

When invited as a guest, what do you bring to the party? Arriving with an attractively packaged gift rarely disappoints—especially when it holds something that can be savored right away or privately enjoyed later.

Attractive beverage gift sets include Absolut Kurant, packaged with a pair of "rocks" glasses; Frangelico in the brown, monk-shaped bottle with two espresso cups and saucers; and Baileys, featuring boxed glasses or mugs. Rioja Wines from Spain offer customers a Bold Food Spice Box filled with recipes from chefs who include La Colombe d'Or's Wayne Nish and Mesa Grill's Bobby Flay.

Since they are extremely rare, armagnacs make elegant gifts—and it's possible to select one from the same year as the host's birthday: Vintages from 1893 ($1,695) to 1967 ($79.95) are available at Sherry-Lehmann. Sparkling wines also add to the glitter of the season, and Boyer Brut Blanc de Blanc ($8.95/bottle and $107.40/case) is a favorite. Perrier-Jouët Fleur de Champagne with four hand-painted glasses ($77.95) makes a glamorous gift. And if money's no object, the three-liter jeroboam of Veuve Clicquot La Grande Dame ($420) is a guaranteed crowd-pleaser.

Brewmasters International (800-259-6031) is a new beer-of-the-month club that ships six times a year, and in time for the holiday season. Beers are all imports from Europe, Asia, and Africa not generally available here. The first eight-bottle shipment ($19.95) includes four half-liters each of Saku, an amber ale from Estonia, and Topvar, a lager from the Slovak Republic.

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And your cordial, which was welcome."

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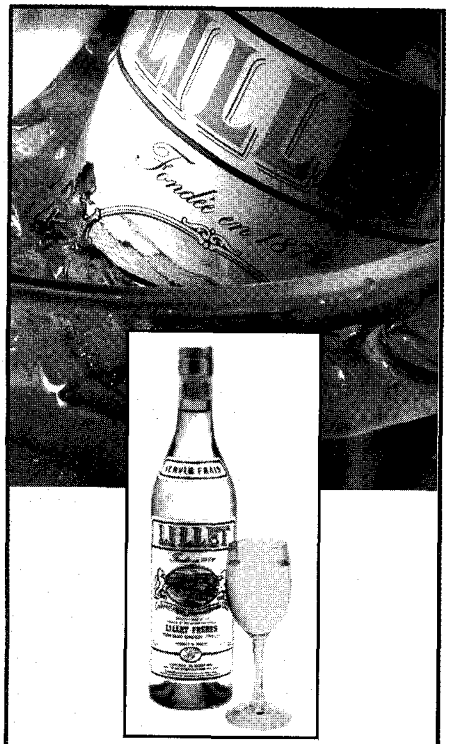

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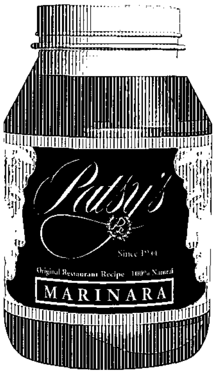

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PREMIUM BRANDS CHECKLIST

The following lists some of the finest and more popular brands available within their respective categories; ask for them by name.

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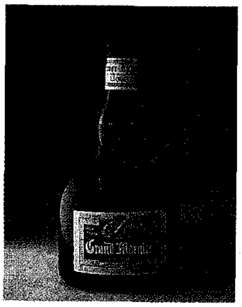
BOURBON
Jack Daniel
Maker's Mark
Wild Turkey

CHAMPAGNE
Dom Pérignon
Krug
Laurent-Perrier
Louis Roederer Cristal
Mumm
Perrier-Jouët
Veuve Clicquot

COGNAC
Courvoisier
Hennessy
Martell
Rémy Martin

GIN
Beefeater
Bombay Sapphire
Boodles
Gordon's
Seagram's
Tanqueray



LIQUEURS/APERITIFS
Baileys Original Irish Cream
B&B
Campari
Chambord
Cointreau
Di Saronno Amaretto
Drambuie
Frangelico

Godet
Goldschläger
Grand Marnier
Harveys Bristol Cream
Kahlúa
Lillet
Romana Sambuca
Tia Maria

RUM

Bacardi
Captain Morgan
Myers

SCOTCH

Chivas Regal
Dewar's
The Glenlivet
Glenfiddich
Johnnie Walker Red & Black
J&B J.E.T.

TEQUILA

Giro
Jose Cuervo
Matador
Patrón
Sauza

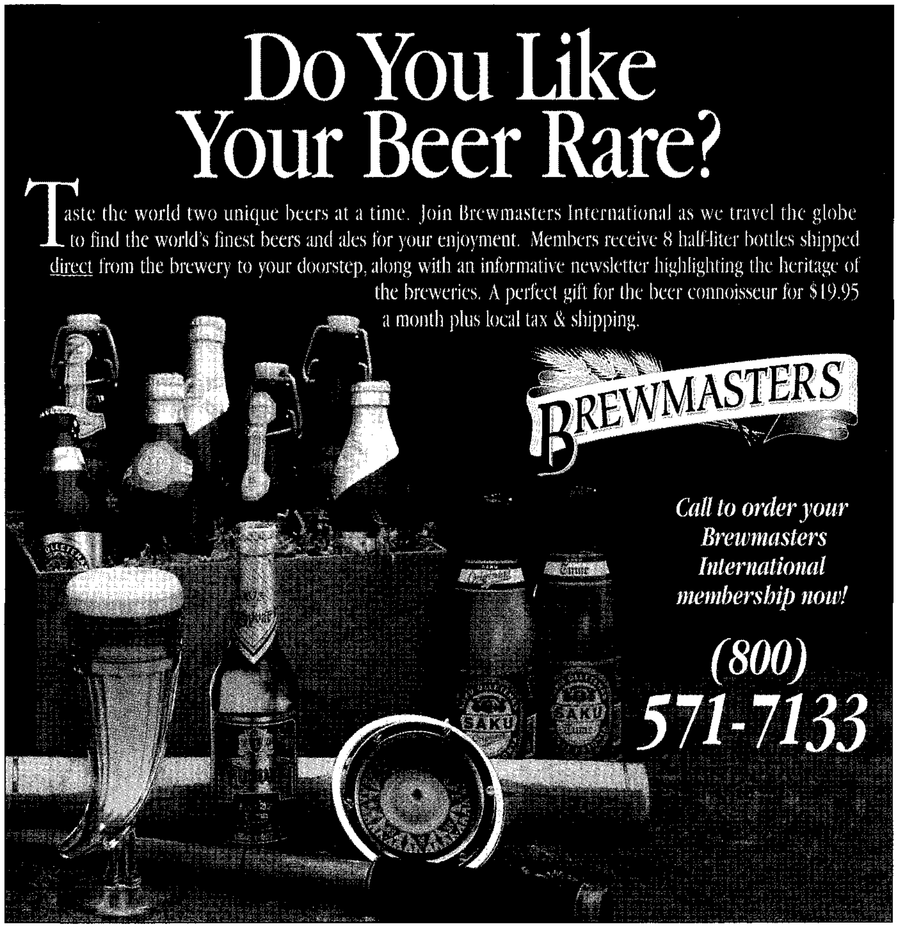
VODKA

Absolut
Finlandia
Frïs
Ketel One
Skyy
Smirnoff
Stolichnaya

BEER

Amstel Light
Anchor Steam
Bass Ale
Boddingtons Pub Ale Draught
Brooklyn Lager
Foster's
Guinness
Heineken
Kirin
Molson
Moosehead Lager
Moretti
New Amsterdam
Pete's Wicked Ale
Pilsner Urquell
Rolling Rock
Samuel Adams

CLAUSTHALER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RESOURCE GUIDE TO WEDDINGS & PARTIES

BY TOM GOLDEN & KATE McLEOD

Now that you've decided where to have your wedding or party, and your guest list is completed, here are the people and services who can help make it a memorable event:

PARTY PLANNERS

Diana Gould Ltd. (914-725-3844) does it all, throughout New York and the tri-state area. With a staff of 50, and a fleet of fifteen trucks constantly on the go, Gould provides set design, artwork, floral designs, lighting, and entertainment for weddings, birthday parties, reunions, anniversaries and bar/bat mitzvahs, as well as corporate events of all kinds.

INVITATIONS

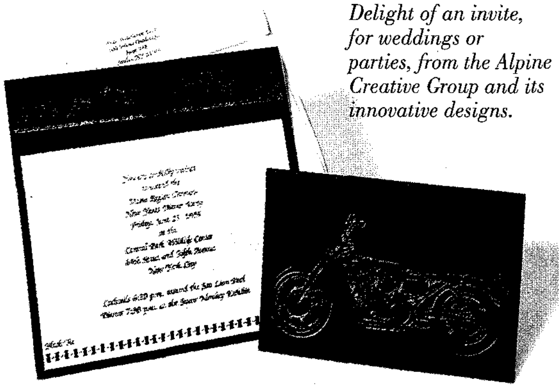
Alpine Creative Group (213-8280) designs and manufactures customized invitations that get noticed. A staff of seven illustrators, each with a different specialty, creates magical combinations of handmade and imported papers, with ribbons, lace, and other imaginative details. Everything is produced in Alpine's printing plant, from the concept through the finished product.

CATERERS

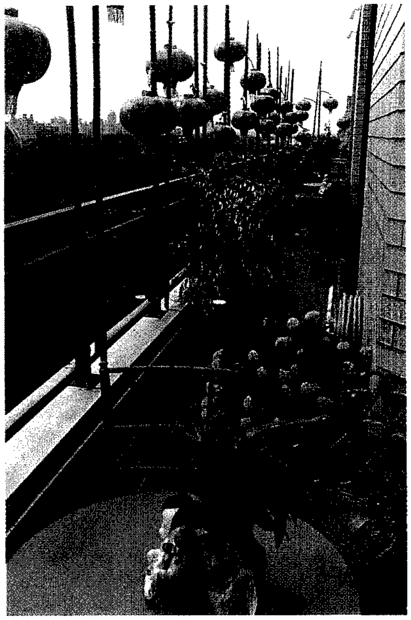
Combining culinary excellence and spectacular settings makes Abigail Kirsch's name a familiar one for people planning private parties and weddings. **Abigail Kirsch Culinary Productions Ltd.** (696-4076) caters major events throughout the tri-state area. Abigail Kirsch at The Pratt Mansions offers parties at a Beaux Arts landmark across from the Metropolitan Museum of Art. Abigail Kirsch at Tappan Hill in Tarrytown provides hilltop views of the Hudson River from a stately mansion.

Ad man and restauranteur Jerry Della Femina and caterer Karen Saks joined forces as event planners last June, and spent the summer building their reputation as providers of "elegant but casual food" for gatherings of the media elite in the Hamptons. **Della Femina Saks Catering Services** (737-5716) now serves New York City all the way to Montauk, creating menus that add French, Mediterranean, and Asian sophistication to modern American specialties.

Table of Contents' (620-0622) caterer and events planner Ilene Landers says "a party is not just an occasion but an opportunity to celebrate the honoree in a personal way." In an exclusive Fifth Avenue



Delight of an invite, for weddings or parties, from the Alpine Creative Group and its innovative designs.



COURTESY OF SUSAN HOLLAND & COMPANY, INC.

Verdigris and lanterns: No detail is overlooked to create a festive mood.

loft, Landers might recreate a gallery space to celebrate an artist's occasion; summon law students to appear at a graduation party; or transform the loft into a Victorian Christmas with flickering candelabra, period-costumed carollers, and a menu of chestnut profiterôles, Beef Wellington, and plum pudding.

SPECIALTY FOODS

Pâté is a staple of festive meals from wicker picnics to grand banquets. **Les Trois Petits Cochons,** 453 Greenwich Street (219-1230), keeps the tradition alive here in New York, under the direction of chef Alain Sinturel,

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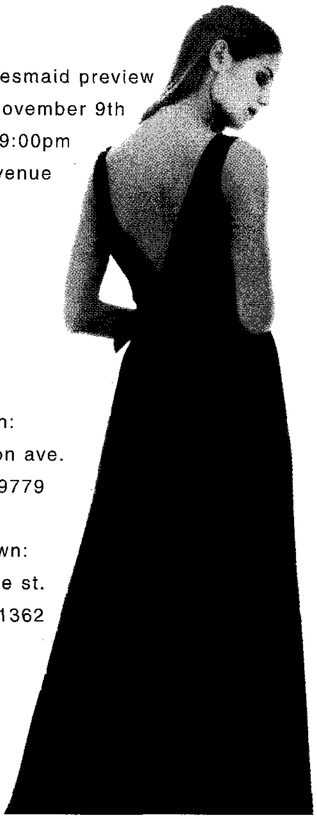

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Japanese aesthetic: Toraya's sweet delicacies in an inlaid lacquer box engage the five senses.

with a tempting array of all-natural, handmade pâtés, terrines, mousse, sausages, as well as crepes imported directly from France. The company's signature pâtés include traditional meat and game varieties, and "fusion pâtés" such as couscous with chicken, and paella.

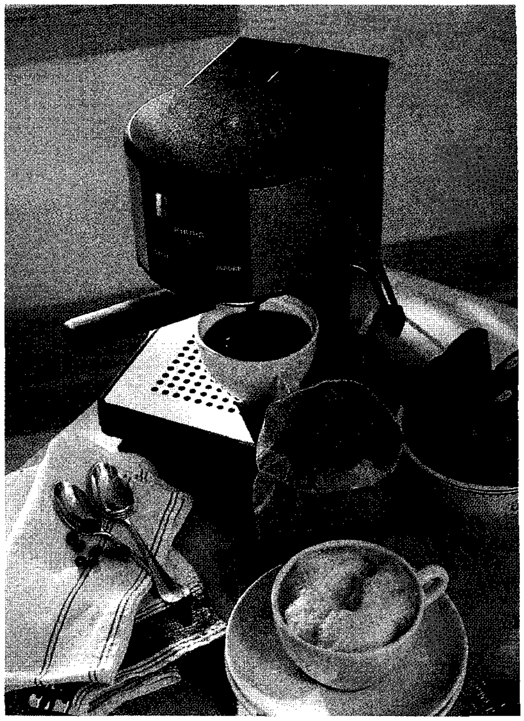
Although it's a new brand here in America, **Barilla Pasta** (800-9-BARILLA) is reportedly the world's best-selling pasta, with a heritage dating back to 1877. The fourth generation of the same family now runs the company, which markets 120 varieties of pasta made from 100 percent durum wheat semolina grown especially for Barilla. Fine Italian restaurants include these pastas on their menus, and supermarkets and specialty food shops recently began to stock the brand.

A fresh new sauce to try with pasta is **La Motta's Tomatta Sauce** (800-LAMOTTA). Boxing champ Jake La Motta taught his son how to make the sauce as a boy. Now Joe is producing the all-natural marinara that's beginning to show up on shelves in specialty stores on the East Side and lower Manhattan. Spicy and full-bodied whole and crushed tomatoes and tomato paste with fresh onion, basil and chunks of garlic round out its homemade quality.

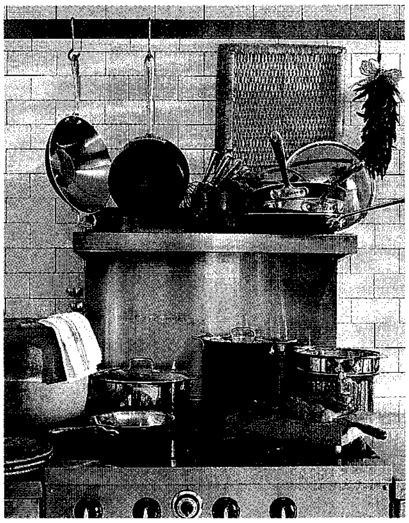
For something completely different at dessert time, ask **Toraya,** 17 East 71st Street (861-1700), to have a selection of *wagashi* confections delivered to your soirée. The shop recently celebrated its first anniversary here, but the company was founded over 450 years ago in Japan. The 17th generation of the Kurokawa family now runs a business that produces more than 3,000 varieties of natural sweets that are low in calories and fat, high in fiber, and salt-free. Most products sold in the shop are made fresh daily on the premises.

WEDDING AND HOSTESS GIFTS

"We are seeing a great growth in the number of fall and holiday weddings," says MaryBeth Shea, **Bloomingdale's** director of Bridal Registry Services, 1000 Third Avenue at 59th Street (705-2800). "Whether the wedding is in the near future or a year away, it makes sense to register in advance of the holidays. That way, family and friends can help the couple set up their home throughout the year, not just at wedding time. Everyone benefits, the new homemakers as well as the gift giver who learns exactly what's needed and wanted." Registered couples also receive the Bloomingdale's *Home Planner*, a 100-page source book detailing every aspect of home planning and they also qualify to enter a



Krups espresso/cappuccino maker with an electronically monitored steam pump at Bloomingdale's.



COURTESY OF BLOOMINGDALE'S AND ALL-CLAD

Well-crafted cookware is an essential ingredient for putting it all together.

honeymoon giveaway contest.

Some ideas from Bloomingdale's include—Ralph Lauren's new well-priced stemware at $15 to $30 per glass and his new china five-piece place settings that start at $60. Versatile Swedish Kosta Boda decorative glass bowls and platters, as well as fanciful drinking glasses, that range in price from $35 to $125. Calphalon's 6.5-quart Soup du Jour pan plus two bottles of cooking herbs ($70); and a Commercial Roasting gift package with a 12" by 18" rectangular roasting pan including a bottle of roasting herbs, $50. All-Clad's seven-quart pasta set for $300 and a 12" chef pan with an etched-glass decanter of olive oil for $80.

Gracious Home, 1217 Third Avenue (988-8990); and 1220 Third Avenue (517-6300) between 70th and 71st streets, is a multisolution stop for frantic holiday shopping and gift giving. Looking for some unusual lighting for the holidays? Ask for the new flame bulb ($9) that flickers atmospherically to resemble a real flame. Hostess or holiday gifts—like a Screwpull Corkscrew for $120, or boxed sets of elegant crystal martini, wine, or champagne glasses ($60-$70) are plentiful. Special cachepots in silver, ceramic, or tole ($100-$200), and handsome silver-plated candlesticks ($35)—are popular wedding gift selections. For candle enthusiasts, a new line in a scented variety are housed in beehive-shaped silver holders and sell for $240.

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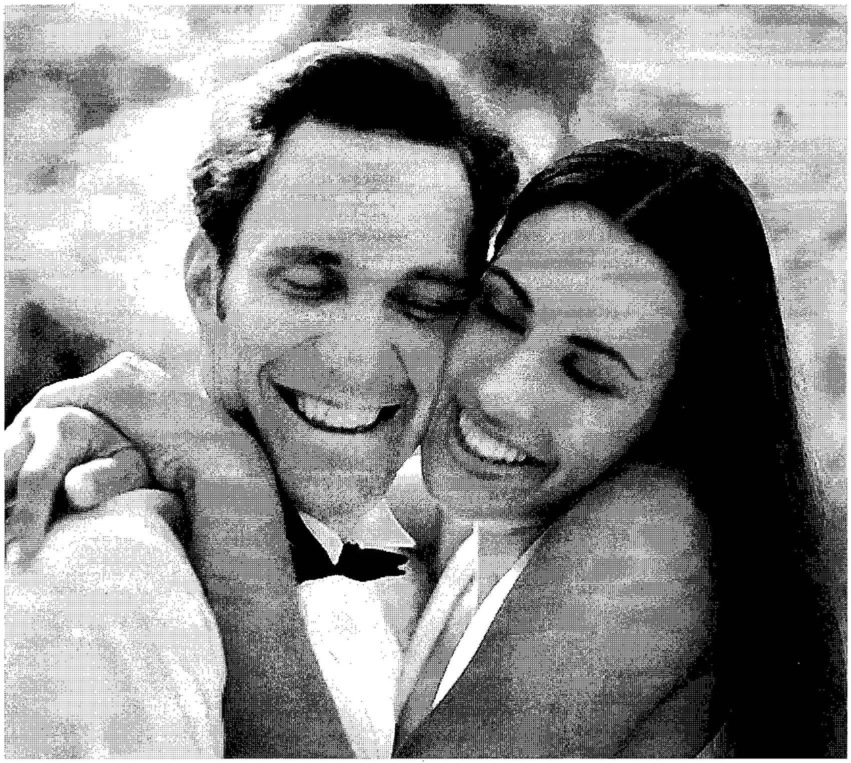

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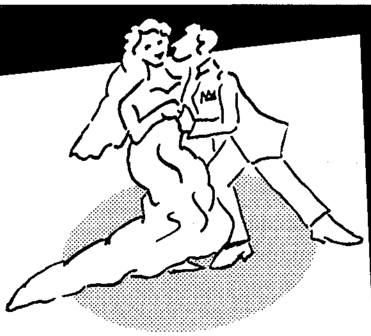

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Goldmans Treasures, 655 Sixth Avenue at 20th Street (924-4900), provides an antidote to the ordinary. Goldman's buyers focus on finding items that won't be seen elsewhere. Hansi Braudy, Goldman's general manager reports an increased popularity in several areas for both bridal and party gifts. "Customers are buying a lot of mirrors in all sizes and shapes. Hanging a mirror even in a small area can enlarge a room and New Yorkers are looking for ways to make their space feel bigger. In terms of wall decoration, we also sell a lot of paintings.

"Still a popular wedding present, the vase is a very big gift item in our store," says Braudy. "New Yorkers seem to have a need for flowers. We have also seen a big trend in crystal hurricane lamps and votive holders; the crystal reflects the light beautifully, and they are safer than regular candle holders."

The California Wine Club (800-777-4443) has hostess gifts and wedding and party supplies not likely to be found at the local wine store. This wine club showcases boutique California wineries and serves more than 6,000 oenophiles.

Several types of subscriptions are available including a two-month gift subscription (Christmas and birthday), corporate gift-giving programs, and the wine-of-the-month variety. For $30 outside of California and $27.50 within the state, members receive two bottles of wine from the featured winery and the club's eight-page newsletter. Wineries that have been discovered by the club's owners include Handley Cellars from Northern California, Beaucanon Winery from the Napa Valley, Adelaida Cellars of Paso Robles, and Gainey Vineyards from the Santa Ynez Valley. Ordering by the case allows for substantial discounts to the customer—often 40 percent to 60 percent off. A brochure detailing holiday gift solutions can be ordered by phone.

PHOTOGRAPHY

Clicks at 49 West 23rd Street (645-1971) will provide a party or wedding with 27-exposure disposable flash cameras for any number of guests. The camera and processing which includes double prints and two free five- by seven-inch prints is $23.

Clicks can also show up at your party, shoot for a couple of hours, dash off to process it, and return to the party within two hours with five- by seven-inch prints chronicling the event (anywhere in Manhattan). The guests leave with a memorable souvenir. Minimum charge is $250 for the photography. The processing for a 36-exposure roll with one set of five- by sevens and one four- by six prints is $25; each additional hour is $100.

If you want your guests to remember you with a T-shirt, Clicks will print any number of shirts as party favors. You can use your logo, or a favorite photo of your family, or a photo of the guests of honor. T-shirts are $19.95 or $8.99 each for orders of 75 or more. Clicks is open 24 hours a day.

ENTERTAINMENT

Lester Lanin says he hasn't had a week off in many years. It's a full schedule but one that he enjoys. **The Lester Lanin Orchestras** (265-5208) perform at weddings and social gatherings around the world. With fifteen set groups, from a trio to a full orchestra, The Lester Lanin Orchestras have played at every type of major engagement including Prince Charles' and Prince Andrews' wedding receptions, as well as their mom's 60th birthday celebration. In addition they have performed at Ross Perot's daughters' weddings; parties for the Rockefellers, Morgans, DuPonts, and

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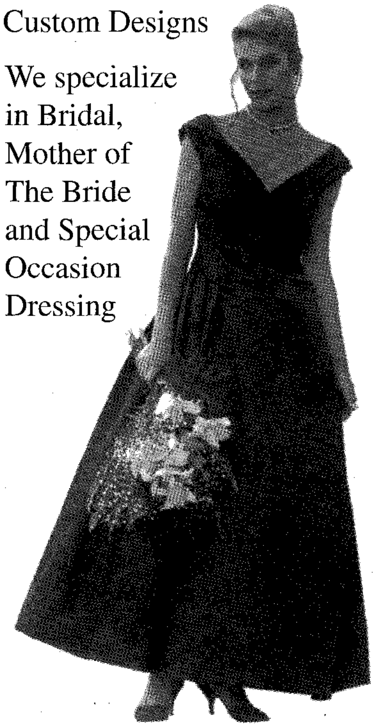

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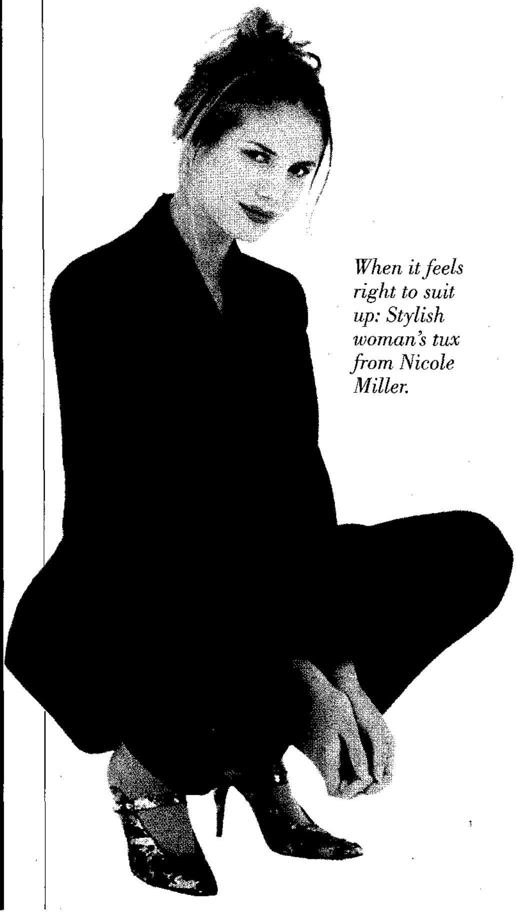

When it feels right to suit up: Stylish woman's tux from Nicole Miller.

FORMALWEAR

If Fred Astaire was in town and needed a fresh white tie and tails, he'd head for **A T Harris Formalwear Ltd.**, 11 East 44th Street, second floor, (682-6325 or 6326). This 104-year-old New York institution offers traditional formal attire for hire or for sale. The shop has the feel of a gentlemen's club: Hunter green walls with mahogany paneling, plants galore, fruit and cheese platters for snacking. There are classic tuxedos for weddings and any occasion, for both men and women, as well as spats, black canes, and grey and black collapsible top hats.

Lexington Formalwear, 12 East 46th Street (867-4420), has been in business since 1940, and sells and rents men's and women's wool tuxedos made in America and Europe. The shop carries a complete line of silk vests, cummerbunds and ties, and custom-made cuff link and studs sets. In a pinch, Lexington can alter a tuxedo in fifteen minutes.

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From the Neck Up, 11 East 10th Street (614-0768) provides complete salon services for men and women and

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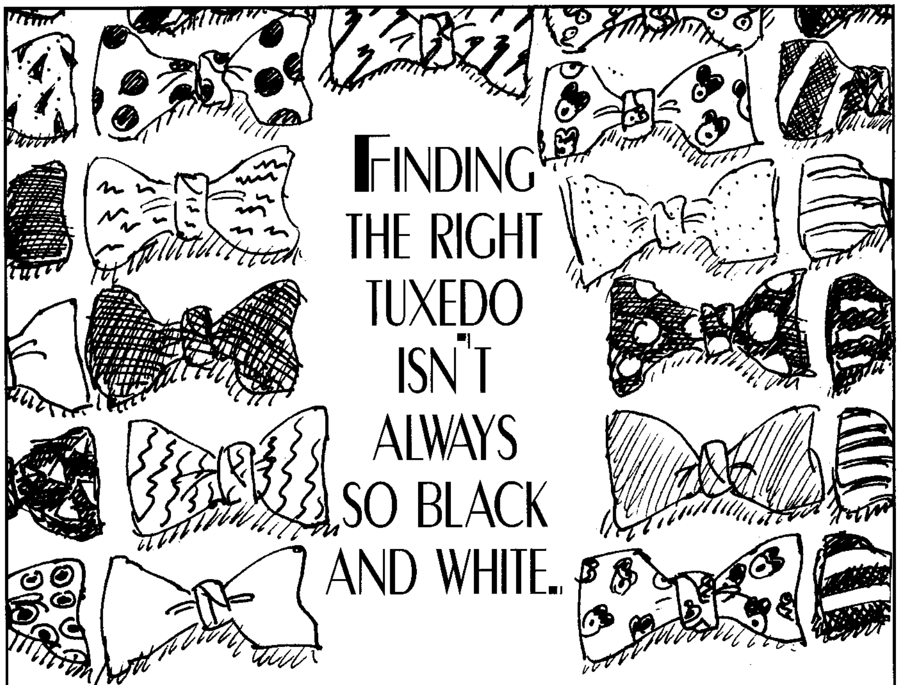
owner Mari O'Connor specializes in weddings. The shop includes a millinery workshop that turns out a bride's head piece and dress. On-location hair and make-up grooming is available on the day of the wedding.

Michel Constantini, 124 West 72nd Street (501-8245), provides complete hairstyling and make-up services, creating different looks for daytime and evenings occasions. Make-up can also include what he calls special effects such as theatrical makeup for Halloween, Mardi gras, or other themed events. For the past fifteen years, Constantini has been producing his own line of hypo-allergenic skin care and make-up products.

Custom coloring is the specialty at **Rubann**, 48 East 57th Street (935-5788), a full-service hair salon for men and women. Each member of the staff works with one client at a time, designing a cut, coloring, and styling to create a totally individualized look. The salon's other services include manicures, pedicures, facials and waxing, as well as make-overs for brides.•

The magic and the aesthetic of party planner Diana Gould.



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Movies *continued from page 108*

snobbery in the idea. Woody Allen may not recognize it, either. Despite the Greek chorus, which is supposed to be Lenny's superego (it never lets up on him, and he never listens to it), this is an unconscious film. When Lenny keeps returning to Linda, we have no idea whether Woody Allen means him to be secretly excited by her; whether Lenny is perhaps looking for his own mother, or a new wife, or a way of being a good Samaritan; or whether he's just a dirty old man playing at fantasies of redemption, like Prime Minister William Gladstone, who liked to invite the London streetwalkers in for tea and a stern little chat.

Like Mia Farrow's chippy in *Broadway Danny Rose* or the pile-driving Elaine Stritch character in *September,* Linda the hooker, with her endless appetite for sex, is one of Allen's indomitable-force-of-life women, but he patronizes her terribly, showing her up again and again as hapless. There's a huge class difference between Lenny and Linda, and we feel Allen's discomfort; he can't reach across that divide except to embrace a cliché: the whore with the heart of gold. He seems caught between disdain and pity. He may think he's humanizing Linda when he shows that all she wants is to be appreciated and loved, but she just seems a simple thing with appalling taste. A more generous-minded creator might have shown that the little boy *has* taken something wonderful from his mother, but no connection with the child is established. Linda's part is lazily, insensitively written, and the untried Mira Sorvino gives a disconnected, defenseless performance, speaking in a high, forced voice that is uncomfortable to listen to—she sounds like a man using his upper register in a puppet show.

The choral laments and injunctions put a joshing frame around the action, but Lenny never listens to the chorus, and the movie shows that he's right to ignore them. None of the chorus's more dire predictions come true, and the picture turns into a pleasant fable. Life is not riddled with catastrophes; life is a comedy. As if defeated, the chorus gradually lightens up and changes into something else—it's a wonderful joke, and I won't spoil it. Woody Allen may want to believe that he can safely ignore his conscience, that some of his wilder flights into foolishness with adopted children are perfectly okay. In *Mighty Aphrodite,* he's not dramatizing an obsession; he's in the grip of one—but the roots of it are obscure and unproductive, and the movie, despite its clever frame, remains an uneasy experience.

THE MANY PARTS OF **How to Make an American Quilt** are fused so smoothly, and with such shrewd and loving craftsmanship, that I would describe the movie not as a quilt but as something more solid and complicated. *Quilt* is a Biedermeier film, perfectly fitted and joined. The Australian director Jocelyn Moorhouse (*Proof*), in her first American outing, and the producing team of Midge Sanford and Sarah Pillsbury have gathered together a collection of legendary actresses and regal personalities (Jean Simmons, Anne Bancroft, Ellen Burstyn, Kate Nelligan, Maya Angelou, and Lois Smith) and by some miracle have kept them off one another's toes while molding them into a selfless ensemble. In a golden California town, a Berkeley graduate student, Finn (Winona Ryder), is spending the summer with her grandmother (Burstyn) and her great-aunt (Bancroft), ostensibly to finish her M.A. dissertation but actually to escape her alarmingly serious boyfriend (Dermot Mulroney), who has proposed marriage. At the house, the two senior ladies are joined by friends in their annual summer quilting bee. Making a quilt, we understand, is not an affair to be taken lightly (Ms. Angelou adds a note of ceremoniousness), but the long periods of sewing and patching also allow a free range of gossip and rivalry. As Finn fusses over her decision to marry or not, the older women share with her their memories of husbands and lovers.

The house is set among orange groves; the summer lingers on, and the movie has the feeling of a fairy tale. But it's a bittersweet tale, a group of love stories held together by the theme of impermanence. The women's loves haven't turned out the way they had hoped—though they haven't turned out badly either. The men have left or died or strayed into adultery, but something strong was there in each of those marriages. *How to Make an American Quilt* is a testament to the pleasures and disappointments of half-good marriages (which is to say, most marriages). In this movie conceived and made by women, the memories of early love are re-created (in flashback) with a rich infusion of feeling that is both romantic and biting—the men are seen for their sexual possibilities, ardently, but with a dash of rueful satire. Sophia (Lois Smith), now in her sixties, has become an embittered woman; we see her as a beautiful young girl (Samantha Mathis) romanced by a handsome and self-confident geologist (Loren Dean), and we see as well why her later unhappiness is almost inevitable. The movie shifts easily between present and past, regret and desire, and just when things are getting a little too soft and resigned, Kate Capshaw shows up as Winona Ryder's overgrown-flower-child mom and charges the movie with the energy of the undefeated. By the end of the summer, Finn knows what she has to do. ▬

Photograph by Stephen Vaughan/Paramount Pictures.

TELEVISION **JOHN LEONARD**

Crossover Artist

Homosexuality, rape, lobotomy, castration—before we had 'Melrose,' we had Tennessee Williams.

Diane Lane (left) and Jessica Lange (right) in *A Streetcar Named Desire.*

IF YOU HAPPENED TO MISS THE 1992 BROADWAY revival of **A Streetcar Named Desire** (Sunday, October 29; 8 to 11 P.M.; CBS), you are probably wondering if Jessica Lange is fragile enough to play Blanche DuBois, and Alec Baldwin sufficiently uncouth to embody Stanley Kowalski. My answer's mixed. In this filmed version of that stage production, Alec eating corn on the cob is about as couth as Gleason's Ralph Kramden or Rabelais's Gargantua. Whereas Jessica looks large enough to take him, two out of three falls, in any wrestling match. But Blanche has been getting bigger every decade since Elia Kazan's 1951 movie, in which Vivien Leigh like an exquisite sack of sparrow bones was asked to twitter while Marlon Brando clenched his fist. In a 1984 *Streetcar* for ABC television, a much taller Ann-Margret was so broad-shouldered that when her mind snapped, the body seemed to flounder like a tuna. Lange, putting on her plantation airs like war paint, is even healthier than Ann-Margret, as if she'd been eating alfalfa in Willa Cather's barn.

Maybe we need a bigger Blanche to redress the play's unbalanced grievance. Audiences in the fifties actually cheered Brando, and they weren't wrong. They found their logic not only in a magnificent performance but also in the Tennessee Williams text. In rooting for Stanley, they rooted for "natural" man, teased in his bathroom and his T-shirt, injured in his proletarian dignity, provoked by paper lanterns and perfume, put down by a schoolmarm-whore. That the downwardly mobile dreamer Blanche—with her college education, her Mississippi graces, and her steamer trunk of rhinestones; having loved (perhaps not enough) the beautiful boy who shot himself; having loved (perhaps too much) the schoolchildren whom she taught the poems of Mrs. Browning; having been intimate, after they foreclosed on her plantation and before they kicked her out of town, with soldiers and strangers at the Flamingo Hotel—should be a total phony was the only excuse anybody needed. Contempt, and there is as much of it in the play for Stella as there is for Blanche, justifies cruelty. Never mind that New Orleans itself is an Oz of phonies. Never mind either that Blanche, nevertheless, gets all the best lines. Like gentility, vulnerability, and illusion, lyricism itself is somehow counterfeit. Is this Tennessee Williams hating his own sweet tooth for the raptures of the deep? Never mind. Let's stomp Ophelia!

There's no changing troubled texts. But in a bigger Blanche, one reads a greater violation, a wounding and a wasting of something like artistic possibility. With Treat Williams in 1984, and with Baldwin in 1995, we also see that a shorter Stanley is more brutish. Diane Lane's Stella will break your heart Sunday night, which isn't exactly what Kim Hunter did in 1951, nor Beverly D'Angelo in 1984. John Goodman's Mitch is less the mother-afflicted lummox that Karl Malden gave us and Randy Quaid replicated. Director Glenn Jordan is not allowed to leave the stage set, but he is as comfortable with Lange in New Orleans as he was with her among the windmills and tombstones of Nebraska in the 1992 *Hallmark Hall of Fame* production of *O Pioneers!* As for Lange, well, she boll-weevils to beat a Burl Ives band. When Vivien Leigh told her escort to the funny farm, "Whoever you are, I have always depended on the kindness of strangers," we believed the *always*. When Ann-Margret said it, she'd discovered something crucial about herself, for the very first time. When Jessica Lange says it, we want to be the kindly stranger.

Photograph by Bob Greene/CBS.

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Television can't get enough of T.W. The 1973 TV version of *The Glass Menagerie,* with Katharine Hepburn and Sam Waterston, was at least as good as the 1987 Joanne Woodward–John Malkovich movie and superior to Hollywood's 1950 Jane Wyman–Kirk Douglas vehicle. So radiant was Blythe Danner as Alma in *Eccentricities of a Nightingale* on public television in 1976, she chased away the manneristic aftertaste of Geraldine Page as Alma in *Summer and Smoke* in 1961. Maggie Smith, Natasha Richardson, and Rob Lowe were so much better in a 1993 *Great Performances* remake of *Suddenly Last Summer* than Hepburn, Elizabeth Taylor, and Montgomery Clift—frothing at the mouth—had been in the 1959 film, we were almost inclined to forgive Tennessee Williams his Orpheus-like descent into self-parody. If Geraldine Page and Paul Newman teamed up, in the 1962 Hollywood version of *Sweet Bird of Youth,* to play in a wholly different league from the replacement ball bumbled at by Taylor and Mark Harmon in the 1989 remake for NBC, well, at least what we saw was mesmerizing Liz, so defenseless we felt protective. It didn't matter that she'd never known how to move around a room or a pyramid; that when she talked, she squeaked. Looking into those violet eyes, what we saw besides Ivanhoe, Eddie Fisher, Cleopatra, Richard Burton, and Virginia Woolf was our own dreaming self at every decade in the movie of our lives. Reading her rings, we remembered who we'd thought we were, hoped to become. She was a radio telescope, a palimpsest, and an archaeological dig.

Something similar probably accounts for the popularity of Tennessee Williams on television, as distinguished from, say, Arthur Miller or Eugene O'Neill. Of course, what obsessed him in both the major and the minor plays—homosexuality, lynching, rape, lobotomy, castration, cannibalism—are now all staples of the prime-time movie and the soap. Tricked up in a diction that's cryptic-creepy, quasi-poetic, and liable to sudden swoon, the plays permit us to imagine ourselves, between beer commercials selling us friendship and car commercials selling us adventure, as too sensitive for the coarse culture, insufficiently amphibian to breathe smoky air or bloody water, doomed like his poor Sebastian to be gnawed upon. But besides the sadomasochism, there's the fact that he wrote parts of such amplitude for women—in a menagerie and a streetcar, on hot tin roofs with rose tattoos—that they can be worn onstage like animal skins by Aphrodite and Diana, Mother Courage and Joan of Arc, a wounded child, a crazy czarina, a wicked witch, or Madonna. His women reinvent themselves, getting bigger every time. ■

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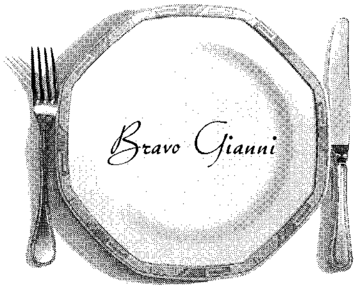

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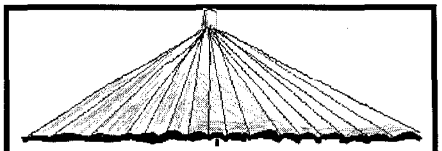

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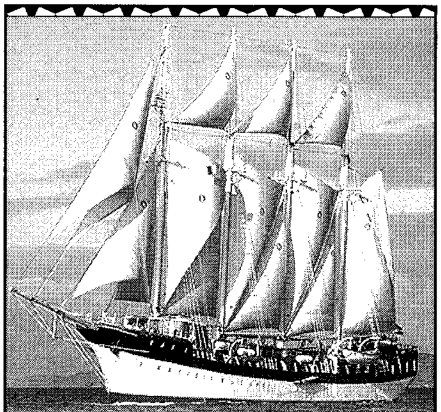

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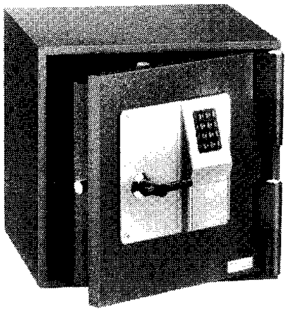

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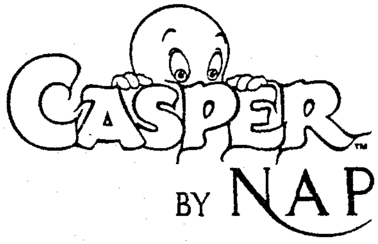

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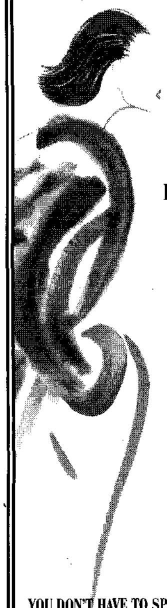

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fringe them (or will teach you how to fringe at no cost). This year, the owners are also offering antiques, including architectural and garden pieces, such as a large wooden pediment, ca. 1875, was $1,700, now $850. Delivery or shipping arranged at additional cost. *Thos. K. Woodard Workroom, 232 Madison Ave., entrance on 37th St., Suite 609 (988-2906); A.E., M.C., V., checks accepted; all sales final; Mon.–Sat. 11 a.m.–6 p.m.; while stock lasts.*

Love Is Armani-Splendored Thing

THE SPENCE-CHAPIN THRIFT SHOP, WHICH benefits the not-for-profit agency that places children in permanent loving homes, has a collection of many gently used designer garments for women: Giorgio Armani size 8 heavily embroidered silk jacket, here $660; size 6 two-piece Valentino rayon-velvet long jacket and short skirt, here $150; new Chanel navy bouclé day dress, size 4, here $750; Krizia metallic silver blazer, size 8, here $250; Karl Lagerfeld wool dress and jacket, size 6, here $200; Donna Karan green wool skirt with long, full jacket, size 8/10, here $225; Ungaro side-buttoned checked wool day dress, size 6, here $190; Chloe size 8 embroidered and fur-trimmed wool jacket, here $250; Louis Feraud size 8 quilted dinner suit, here $125; Christian Dior military-style wool coat, size 6, here $275; Scaasi emerald satin strapless ball gown, size 4/6, here $150; Bottega Veneta silk scarf, here $40; Fendi woven leather clutch bag, here $65. *Spence-Chapin Thrift Shop, 1430 Third Ave., near 81st St. (737-8448); A.E., Disc., M.C., V. accepted; all sales final; Mon.–Fri. 10 a.m.–7 p.m., Thurs. till 8 p.m., Sat. till 5 p.m., Sun. noon–5 p.m.; 10/26–30.*

Pasta Is Prologue

THIS RESTAURANT OFFERS SOME DELICIOUS specials. An $8.95 pasta dinner includes a hot-bread basket, your choice of soup of the day or a mixed house salad, and your choice of pasta entrées such as rigatoni Sorrentino with melted mozzarella in creamy tomato sauce, mushroom ravioli, fusilli primavera, penne di pollo with peppers in pink sauce, and linguine with mushrooms and meat sauce. There's also a "Columbus" dinner special available for $14.92, which includes such entrées as the East River Cafe chicken in sherry sauce, sun-dried tomatoes, and sweet peas; and veal cutlet parmigiana with mushrooms and linguine; and coffee or tea. Live jazz music Tues.–Sat. nights. *East River Cafe, 1111 First Ave., at 61st St. (980-3144); A.E., D.C., M.C., V. accepted; a reservation is necessary.*

Rich Man, Poe Man

GREGORY POE'S STUDIO SHOWROOM HAS one-of-a-kind samples and overstock of the designer's garments for men (sizes 34–44). Trousers (waist sizes 32 and 34 only), including brown or black velvet inside-out jeans, retail $135, here $90; black or tan corded tencel trousers, retail $105, here $80; bowling shirts in nylon mesh, retail $105, here $80; striped cotton tanks, retail $26, here $18; short-sleeved cotton striped shirts, retail $45, here $32; shirts with silk mesh fronts, linen backs, and big buttons, retail $135, here $65. *Gregory Poe, 145 Sixth Ave., near Spring St. (206-1656); checks accepted; no credit cards; all sales final; Mon.–Fri. 10 a.m.–6:30 p.m.; through 11/10.*

Tread on Me

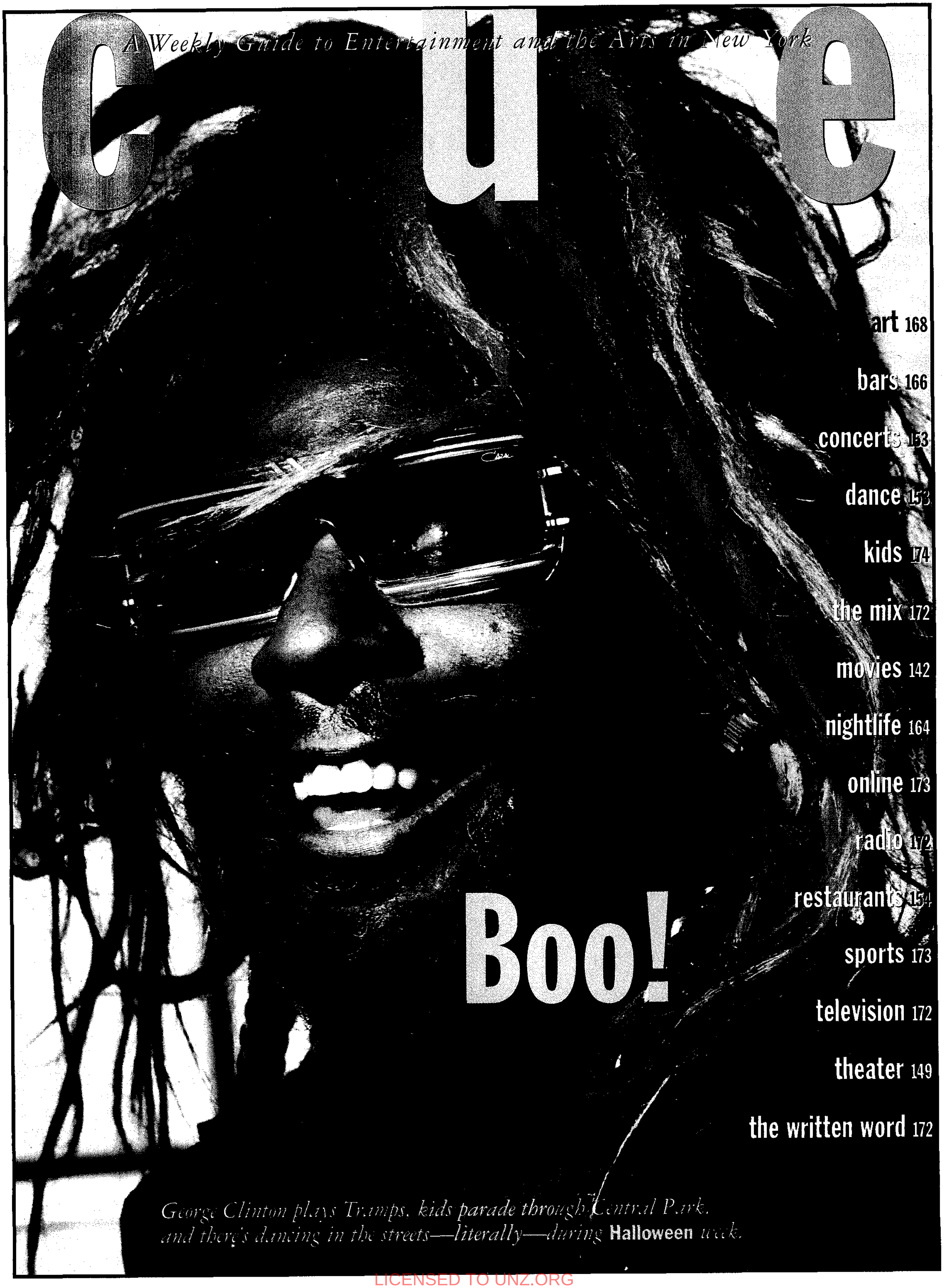
BETTER HEALTH'S ALWAYS-DISCOUNTED home gym equipment is now on sale at even lower prices: the Cybex Q20 CI electronic programmable treadmill, was $2,500, now $2,099; Trotter 525 treadmill with dot-matrix program, was $4,195, now $2,995; Pacemaster SX Pro treadmill, was $1,200, now $1,075; Lifecycle 3500 small cycle, was $700, now $579; Trek recumbent cycle R 2200, was $900, now $749; Trek dual-action cycle 4100, was $550, now $449; Fitness Master FM220 Strider, was $300, now $249. *Better Health, 5302 New Utrecht Ave., Brooklyn (718-436-4693); A.E., M.C., V., checks accepted; all sales final; Mon.–Wed. 10 a.m.–6 p.m., Thurs. till 8 p.m., Sun. noon–5 p.m. (closed Fri. and Sat); 10/29–11/11.*

Walk the Walk

DECORATOR'S WALK SENDS THE FLOOR SAMPLES from its showrooms around the country to this outlet and sells them at a discount. Now the merchandise is 50 percent off those discounted prices: Rob Jones Deco-style 86-in. sofa covered in burgundy velvet, original retail $5,225, was $2,997 here, now $1,498.50; Heirloom 84-in. sofa covered in Thai silk with dressmaker skirt, original retail $7,690, was $4,199 here, now $2,099.50; cat-motif foyer table with beveled Verona marble top and polished aluminum legs, original retail $5,995, was $3,315 here, now $1,657.50; bronze-and-Venetian-glass candelabra chandelier, original retail $6,405, was $3,243 here, now $1,621.50. Everything sold as is. Delivery arranged at additional cost. *Decorator's Walk Outlet, 141 South Service Rd., Plainview, New York (516-249-0003). A.E., M.C., Opt., V., checks accepted; all sales final; call for directions; Mon.–Fri. 10 a.m.–5:30 p.m., Sat. 10 a.m.–4 p.m.; through 11/30.* ■

cue

A Weekly Guide to Entertainment and the Arts in New York



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Boo!

George Clinton plays Tramps, kids parade through Central Park, and there's dancing in the streets—literally—during **Halloween** *week.*

movies

Elisabeth Shue. . .*Copycat*. . .Eddie Murph

Divine Inspiration

Danish director Carl Dreyer's 1928 silent 'The Passion of Joan of Arc' was for years a lost masterpiece, until the lone surviving print was unearthed in 1981 in an Oslo mental institution. Newly restored, it will be shown on Oct. 25 and 28 at the Brooklyn Academy of Music along with composer Richard Einhorn's 'Voices of Light,' an oratorio he wrote for the film after becoming obsessed with Saint Joan.

Photograph courtesy of the Brooklyn Academy of Music.

New Films

The Addiction—Lili Taylor is a sensitive philosophy student-vampire who cannot reconcile her strong sense of morality with her equally strong lust for human blood. Directed by Abel Ferrara. (1 hr. 24 mins.; NR) *Angelika Film Center.*

Assassins—Sylvester Stallone hit his stride when America waged the Cold War, then faltered when that era came to an end. So it's fitting that he should be playing a professional assassin who feels that *glasnost* and the crumbling of the Berlin Wall have eradicated that sense of right and wrong that a hit man really needs to do his job well. He wants to get out; an ambitious upstart (Antonio Banderas), is looking to replace him, and an early retirement just won't cut it. Directed by Richard Donner. (2 hrs.; R) *Village East; 19th Street East; 34th Street Showplace; Criterion Center; Movieplex 42; Gemini Twin; Orpheum; 84th Street Six; New Coliseum; Nova; Plaza* .

Babe—A wonderful fable about a pig (Babe) who doesn't fit in with all the other animals on his farm. So he defies convention and dares to become a sheepdog. Based on Dick King-Smith's children's book *The Sheep-Pig*. Directed by Chris Noonan. (1 hr. 31 mins.; G) *59th Street East.*

★**Belle de Jour**—Director Luis Buñuel never wastes a shot; he refuses to overstate or even underline an emotion. With absolute precision, Buñuel and his co-scenarist Jean-Claude Carrière tell the story of Severine, a Parisian haute bourgeoise who loves her handsome and thoughtful husband, but remains unresponsive to his tentative caresses. Séverine lies in bed dreaming of violation at the hands of coachmen, and finally takes a job at a high-class bordello. The content of Séverine's daydreams may verge on the pornographic, but Buñuel shoots them in a style that is anything but voluptuous. Indeed, the limpid beauty of the images is extraordinarily chaste, and that is the source of the movie's wit. (1 hr. 40 mins.; R) *Lincoln Plaza Cinemas.*

Black Is . . . Black Ain't—Marlon Riggs, who made this documentary while dying of AIDS, used both performances and interviews with prominent African-Americans to examine what it means to be black in America. Winner of the 1995 Sundance Film Festival Filmmaker's Trophy. (1 hr. 27 mins.; NR) *Film Forum.*

Blue in the Face—An amusing, affable follow-up of sorts to Wayne Wang and Paul Auster's *Smoke*. Harvey Keitel reprises his role as Auggie, the soft-spoken, not-so-tough guy who runs the corner cigar shop that serves as a hangout for the neighborhood's more colorful denizens. Among them: Jim Jarmusch, who comes to share his last cigarette with Auggie—and who, before puffing away, riffs hilariously on the Hollywood-Nazi style of smoking; Lou Reed, offering an account of his history in and love for Brooklyn; Roseanne, as the frustrated wife of the cigar-shop owner; and Mel Gorham as Auggie's hot-tamale girlfriend. *Blue in the Face* was almost completely improvised, and at times it is impossible not to be acutely aware of it. Still, it is—like all the kooks who frequent the shop—ultimately charming. (1 hr. 25 mins.; R) *Angelika Film Center; Sutton; Lincoln Plaza Cinemas.*

The Brothers McMullen—Three Irish Catholic brothers from the suburbs of New York grapple with their tortured love lives: one married brother contemplates an affair, one cradles a theoretical, idealized version of love, and one is so frightened of it that he constantly runs. Writer-director Edward Burns' feature film debut. (1 hr. 37 mins.; R) *Angelika Film Center; Carnegie Hall Cinema; First & 62nd St. Cinema.*

★**Clockers**—Strike commands the top slat of a bench in front of the projects in Brooklyn somewhere, running his crew of clockers (bottom-rung street dealers, who work around the clock). He works for the neighborhood crime boss, Rodney Little (Delroy Lindo), an exceptionally complex and frightening man who tries to seduce Strike into murdering someone by saying, "You're my son" and promising him bigger turf. When Rodney's enemy winds up dead, we don't know who did it—Strike or his exceptionally virtuous brother Victor, who may be going crazy. The scenes of harassment and interrogation, the streams of vituperation and tirade, are all played out with a poetic vitality seen before only in Martin Scorsese's movies. With Harvey Keitel and John Turturro. (Denby; 8/18/95) (2 hrs. 9 mins.; R) *Art Greenwich Twin; 23rd Street West Triplex; 59th Street East; National Twin; 62nd and Broadway.*

Copycat—Two women join forces to trap a serial killer who is imitating the all-time greats. With Holly Hunter, Sigourney Weaver, and Harry Connick Jr. Directed by Jon Amiel. (2 hrs. 4 mins; R) *Area theaters.*

★**Crumb**—In Terry Zwigoff's extraordinary documentary, there is shockingly little separation between life and art. R. Crumb, the underground-cartoon artist who devised such "comix" as *Weirdo*

Ground Rules:

These brief reviews, where noted, are condensed versions of reviews by David Denby...A ★ denotes a current release that *New York* recommends, ranging from best-of-the-year picks to worthy curios to flawed movies with one outstanding element...Reviews are followed by the Manhattan theaters where the film is playing.

"Cue" cover photograph by Frank W. Ockenfels 3/Outline.

and *Zap* complains that he was ignored by girls in high school, and he still exudes the resentment and fears of a cranky, put-upon kid. So does his art, and that's its glory, but it's disconcerting to discover that the successful artist, having transcended nothing, is as devoted to surly, other-annihilating rancor as a teen nerd burrowing in a basement. Crumb shares the same awful childhood with his wrecked older brother, Charles, who lives at home with their mother, and his kid brother, Max, who sits in a San Francisco SRO on a bed of nails, yet Crumb turned the semi-psychotic material of bent adolescence into art, while they were consumed and destroyed. It should turn into the midnight-movie sensation of the decade: Robert Crumb is a remorseless man, and the movie, in a coolly ambiguous way, revels in the grotesque appropriateness of his triumph. (Denby; 5/1/95) (1 hr. 59 min.; R) *Film Forum.*

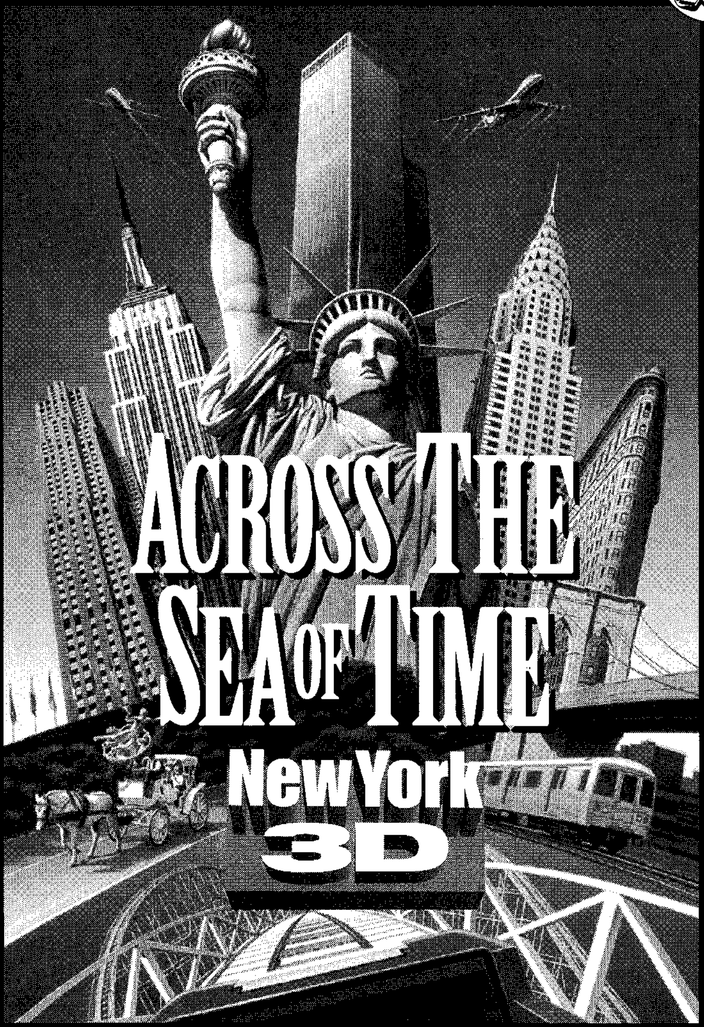
Dead Presidents—We follow Anthony Curtis (Larenz Tate) from his high-school graduation to his tour of duty in Vietnam to his return to the Bronx, where he is sourly reunited with his high-school sweetheart and the child he fathered before leaving. Unable to find steady work, he orchestrates the heist of the out-of-circulation money that the government ships down to D.C. to be burned (hence the title). This is the second film from twin directors Allen and Albert Hughes (who did the highly respected *Menace II Society*), and while acting is strong and the direction technically accomplished, the three acts of Curtis's life feel shockingly disparate. (1 hr. 59 mins.; R) *Village East; Chelsea; Murray Hill Cinemas; Embassy 1; Embassy 2–4; Sutton; Orpheum; 84th Street Six; New Coliseum; Nova; Plaza Twin.*

★**Devil in a Blue Dress**—Director Carl Franklin (*One False Move*) has acheived a ripely tactile visual style for this retro *noir* drama, set in black Los Angeles in 1948. Walter Mosely adapted his own novel, the first in the popular "Easy Rawlins" series, and Denzel Washington stars as the up-from-Texas machinist who gets laid off after the war and is then drawn into a complex maze of corruption. People try to use Easy—cops, gangsters, other blacks—and he struggles to hold on not to just the truth, but to his dignity. Washington conveys just the right measure of deference and implacable male pride; the only disappointment is Jennifer Beals, who, as the femme fatale, lacks the glittering insolence of the luscious bad girls of the forties. But see this beautifully made movie, an important step in what looks like a major directorial career. (Denby; 10/2/95) (1 hr. 42 mins.; PG-13) *Village Theatre VII; 19th Street East; National Twin; Gemini Twin; Orpheum; 84th Street Six; Plaza Twin.*

The Doom Generation—Three teenagers take to the road, experiment sexually, and kill with petulance and without remorse. The dialogue is incredibly insipid and vapid, the violence graphically over-the-top, and the acting uniformly annoying. In short, there is nothing redeeming here; for all the effort expended by "controversial" writer-director Gregg Araki, all that's evident is his constant straining simultaneously to provoke the audience and prove his detached hipness. He fails. (1 hr. 24 mins.; NR) *Angelika Film Center.*

Feast of July—Bella Ford (Embeth Davidtz) sets off for the town of Arch, the town where her duplicitous lover told her he lived. She miscarries their child on her arduous journey and is taken in by the Wainwright family, whose three brothers all fall in love with her. Directed by Christopher Menaui. (1 hr. 58 mins.; R) *Village East; Lincoln Square.*

★**Get Shorty**—Chili Palmer (John Travolta), a Miami loanshark, goes to Los Angeles to collect a debt; falls in with producers and actors, including the diminutive star Martin Weir (Danny DeVito); and becomes obsessed with the movie business. Chili winds up producing a true story, a series of events still unfolding as he makes his way about town, and at a certain point, the movie we're watching merges into the movie Chili wants to make. Not unlike *Smoke, Get Shorty* is a playful work about stories and the way storytelling affects life—a reflexive postmodern game. Director Barry Sonnenfeld works in a fluent, light-fingered style, but he's less interested in momentum and tension than in personality and language. As Chili, Travolta is so charming that we simply accept that this sleek-looking shylock carries off everything he tries. In all, this is Travolta's wittiest and most glamorous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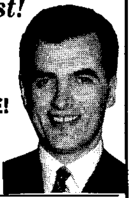

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performance. Though not quite a great movie, it has many pleasures. Adapted from the Elmore Leonard novel. (Denby; 10/23/95) (1 hr. 45 mins.; R) *Village Theatre VII; 34th Street Showplace; Chelsea; Baronet/Coronet; Criterion Center; Movieplex 42; Orpheum; Metro Cinema; New Coliseum; Plaza .*

How To Make An American Quilt—See David Denby, p. 136. (1 hr. 49 mins.; PG-13) *Art Greenwich Twin; Chelsea; Baronet/Coronet; Orpheum; Lincoln Square; Metro Cinema.*

Jade—Linda Fiorentino is a psychologist by day-hooker by night who is suspected by her ex-lover and assistant D.A. (David Caruso) of being a homicidal maniac. Written by Joe (*Showgirls*) Eszterhas and directed by William Freidken. (1 hr. 33 mins.; R) *Waverly; 19th Street East; 34th Street Showplace; Astor Plaza; Movieplex 42; New York Twin; UA East; Lincoln Square; Olympia Cinemas; Plaza .*

Kicking & Screaming—A bunch of neurotic college graduates struggle to find themselves. Written and directed by Noah Baumbach. (1 hr. 36 mins.; R) *Angelika Film Center.*

Kids—Telly, the skanky 17-year-old "hero" of *Kids*, is coarse and mean, and he lives only to get laid. Yet he's at the center of this, the first film to be directed by self-mythicized "outlaw" photographer Larry Clark. As Telly discourses nonstop on the pleasures of deflowering 14-year-olds, he and his friend Casper skateboard around the East Side, steal, smoke dope, and finish the day at an all-night party, at which Telly bags another virgin and Casper gives up his humanity altogether. While all this is going on, one of Telly's past victims, now HIV-positive, forlornly tries to find her lover. By taking us low, Clark gives the appearance of presenting New York adolescence without hypocrisy or cant. Yet it seems like Clark is offering not a faithful portrait of teenagers but an exposure of his own erotomania. (Denby; 6/31/95) (1 hr. 35 mins.; NR) *Angelika 57.*

Leaving Las Vegas—Nicolas Cage is Ben, an alcoholic who, after losing his job, burns all his belongings and heads to Vegas, where he plans to drink himself to death. Once there, he falls in love with a prostitute named Sera, and they have a darkly comic and tragic whirlwind courtship. Director Mike Figgis (who adapted the screenplay from a novel by John O'Brien, who committed suicide after completing the book) neither moralizes nor sentimentalizes: he gives us only a peek into a few weeks of the lives of these characters. While a bit unsatisfying (we know next to nothing about the background of either Ben or Sera—how can we understand why they are the way they are?), *Leaving Las Vegas,* like its characters, offers no apologies and harbors few regrets. (1 hr. 52 mins.; R) *Village Theatre VII; First & 62nd St. Cinema; Lincoln Square.*

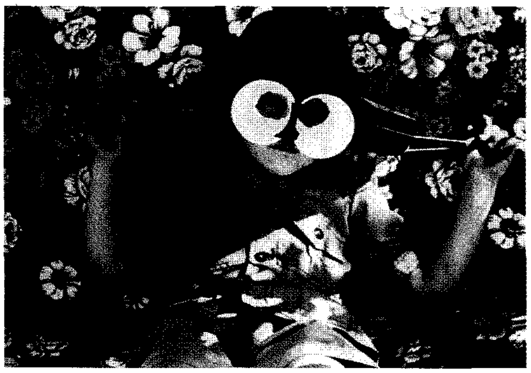
Lessons of Darkness—Werner Herzog's documentary on the destruction wrought by the Gulf War. (50 mins.; NR) *Film Forum.*

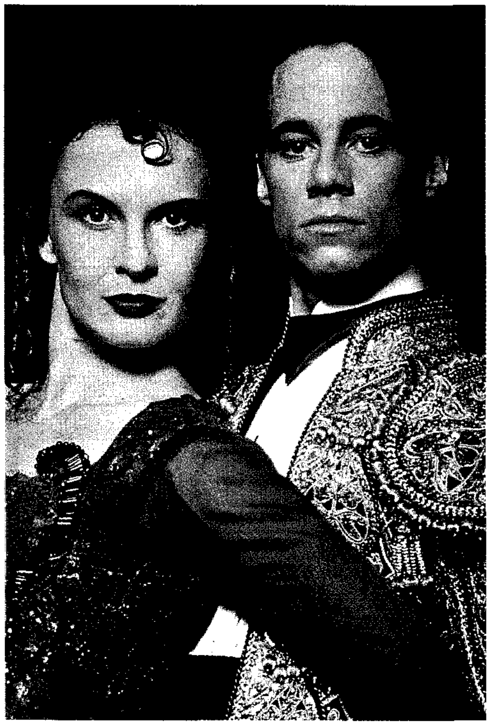
Mallrats—As this is the second film from writer/director Kevin Smith (he wrote and directed last year's sharp and witty *Clerks*, which gently poked fun at kids who were way too smart to be working as cashiers but either too scared or unmotivated to attempt anything else), one might expect something of a social satire/study of the mall-frequenting youth sub-consumer-culture. This, however, is a bloated, juvenile cartoon about a two boys who chase their ex-girlfriends all over a mall and attempt to win them back, and a series of painfully non-hilarious episodes ensue. With its base humor and grade-B acting, it's on par with those cookie-cutter teen movies of the eighties. Avoid. (1 hr. 37 mins.; R) *Village Theatre VII; Chelsea; First & 62nd St. Cinema.*

Mighty Aphrodite—See David Denby, p. 108 (1 hr. 39 mins.; R).

A Month by the Lake—Vanessa Redgrave is a middle-aged woman who, while vacationing alone in Italy, finds herself entangled in a love triangle. Directed by John Irvin. (1 hr. 30 mins.; PG) *Village East; Plaza.*

Moonlight and Valentino—A young woman, suddenly widowed, is pulled through her anguish and guilt by the three people closest to her. Starring Elizabeth Perkins, Whoopi Goldberg, Gwyneth Paltrow, Kathleen Turner, and—most notably!—Jersey lite-metal rocker Jon Bon Jovi as a hunky housepainter. (1 hr. 40 mins.; R) *Tower East.*





Happenings

Foreign Affairs

From 1906's *The Story of the Kelly Gang* (believed to be the first feature ever made) to 1994's *Priscilla, Queen of the Desert,* the Museum of Modern Art's "Strictly Oz: A History of Australian Film" (October 27–January 18) comprehensively traces that country's cinematic history—which experienced its renaissance in the aftermath of the Vietnam War, and finally became the focus of international attention in the eighties.

Nadja—The title character (Elina Lowensohn) roams the Lower East Side in search of nightly blood, her long-lost twin brother, and sexual companionship. But in spite of all this action, there's no real plot; it's as though the filmmakers (director Michael Almereyda and producer David Lynch) assumed their audience would be familiar enough with the vampire genre not to desire a stronger story. The film shows glimpses of what it could have been, as when a beleaguered husband details the moment he realized his wife might be turning into a bloodsucker: "She started to get that Sunday afternoon depression . . . every day." It's stunningly shot in 35mm black-and-white, but Almereyda is too concerned with the visual; the characters become afterthoughts. With Peter Fonda, Suzy Amis, Karl Geary, and Martin Donovan. (1 hr. 32 mins.; R) *Angelika Film Center.*

Never Talk To Strangers—Rebecca De Mornay is a criminal psychologist stalked by a deranged lunatic. Who could it be? The accused serial killer she's working with? Her next door neighbor? Her father? Or the suspiciously too-good-looking man (Antonio Banderas) who picked her up in the grocery store? Directed by Sir Peter Hall. (1 hr. 42 mins.; R) *Movieland 8th Street; Chelsea; Criterion Center; Movieplex 42; 86th Street; First & 62nd St. Cinema; 84th Street Six; New Coliseum.*

Now and Then—Four women reminisce about the summer of their twelfth year. With Christina Ricci and Rosie O'Donnell as Roberta, Thora Birch and Melanie Griffith as Tina, Gaby Hoffman and Demi Moore as Samantha, and Ashleigh Aston Moore and Rita Wilson as Chrissy. Directed by Lesli Linka Glatter. (1 hr. 38 mins.; PG-13) *Village East; 19th Street East; Murray Hill Cinemas; Criterion Center; Crown Gotham; 86th Street East; 84th Street Six.*

★Persuasion—A generally intelligent and moving BBC adaptation of Jane Austen's last completed novel. On a few occasions, the filmmakers get carried away: Surely it is a mistake to show the heroine, Anne Elliot, leaving the estate in an animal cart; and surely she and her suitor would not kiss in the daylight, on the street. As Anne, Amanda Root has a prim, tight-lipped demeanor (the movie is about delayed passion, not repression), but many of the other British stalwarts are wonderful. *Persuasion* was written during the Napoleonic Wars and is warmed by love of the British Navy and that sacred place, home. The movie preserves the glow. (Denby; 10/23/95) (1 hr. 43 mins.; PG) *Paris Theater.*

The Postman—As the film opens, the late Massimo Troisi's Mario Ruoppolo has no one to speak to. And then the island where Mario lives is visited by a kind of god—the exiled Chilean poet Pablo Neruda. Mario, who becomes his postman, suddenly cannot stop speaking, and the poet, at first brusque, gradually gets drawn into the miracle of Mario's awakening. Directed by Michael Radford. In Italian. (Denby; 6/14/95) (1 hr. 49 mins.; PG) *Quad Cinema; Eastside Playhouse; Lincoln Plaza Cinemas.*

Powder—A fantasy about an unusual-looking young man (Sean Patrick Flannery) who, although he possesses a brilliant mind and some supernatural abilities, frightens nearly all who come in contact with him. With Mary Steenburgen and Jeff Goldblum. Written and directed by Victor Salva. (1 hr. 51 mins.; PG-13) *Village East; 19th Street East; Embassy 2–4; Sutton; 86th Street East.*

Satya: A Prayer for the Enemy—Teenage Tibetan nuns on the Chinese occupation of their homeland. In English and Tibetan. Directed by Ellen Bruno. (28 mins.; NR) *Film Forum.*

Seven—Brad Pitt and Morgan Freeman are two city cops who team up to track down a serial killer

Photographs courtesy of the Museum of Modern Art.

with a theme: the seven deadly sins. Directed by David Fincher. (2 hrs. 7 mins.; R) *Village Theatre VII; 19th Street East; Murray Hill Cinemas; Cinema I, II, Third Ave.; Criterion Center; Movieplex 42; Orpheum; Lincoln Square; Olympia Cinemas.*

Showgirls—Nomi Malone (Elizabeth Berkley) wants to get onto the stage of the Stardust, a hotel that puts on elaborate topless shows, and she's awed by the star, Cristal (Gina Gershon). Nomi works in the more relaxed atmosphere of the Cheetah Club, where Cristal shows up with her lover, Zack (Kyle MacLachlan). There's an immense amount of teasing until at last we get a lovemaking scene between Nomi and Zack in his swimming pool; as she thrashes about, making waves, we get the funniest of big Hollywood orgasms. Writer Joe Eszterhas and director Paul Verhoven seem to have lost touch with any kind of reality. Everything in *Showgirls*—down to Berkley flinging herself wildly in and out of rooms and "dancing" by whirling, thrusting and kicking—is overwrought. And the dialogue—"I'm erect, why aren't you?"—sounds like Jacqueline Susann rewritten by an idiot. (Denby; 10/9/95) (2 hrs. 11 mins.; NC-17) *Criterion Center; Manhattan Twin.*

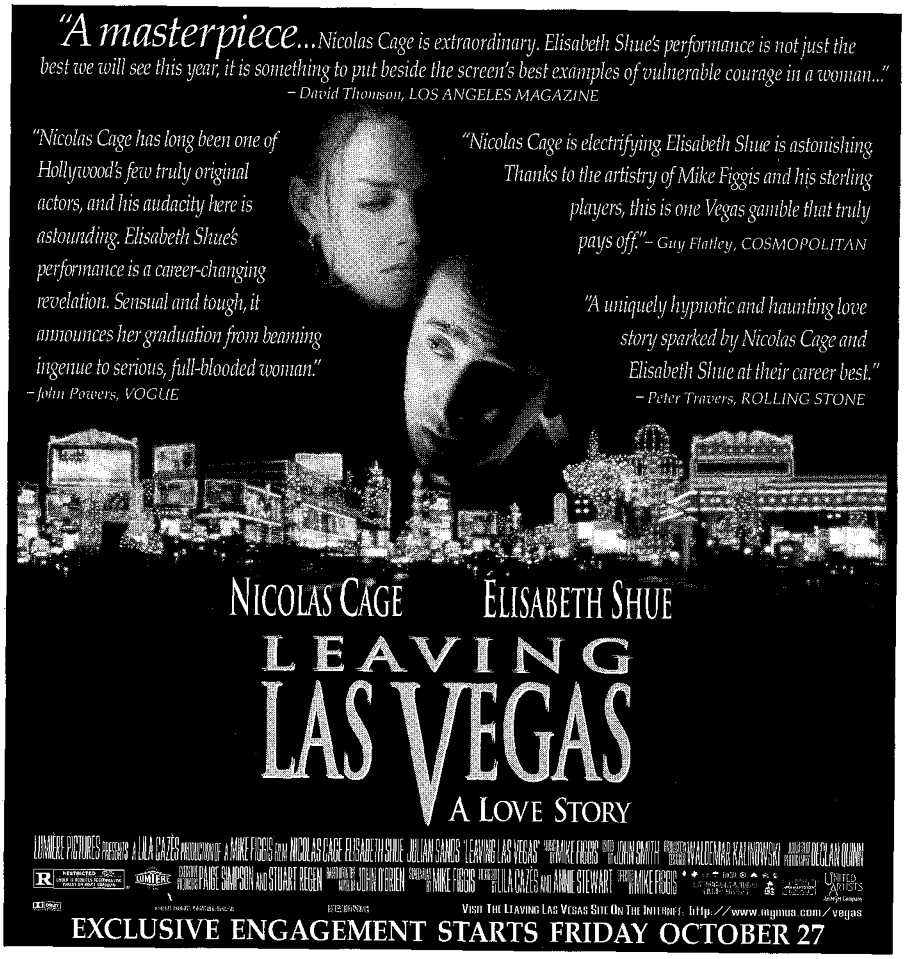
★**Smoke**—Auggie (Harvey Keitel), who runs a cigar store, has a peculiar hobby: He takes pictures from the same street corner at precisely 8 A.M. every day. He shows the thousands of pictures to his friend Paul (William Hurt), a sad-sack novelist who hasn't written much since his wife died. Lost in thought, Paul wanders into the street and almost gets run over, but he's saved by a black teenager who calls himself Rashid. Paul takes the boy in, and the two begin an unstable friendship. The garrulous fluency of Paul Auster's writing, combined with the simplicity of Wayne Wang's direction, makes for an enchanting urban-picaresque movie. (Denby; 6/19/95) (1 hr. 52 mins.; R) *Angelika Film Center; Lincoln Plaza Cinemas.*

Strange Days—The setting of Kathryn Bigelow's hyper-spaz movie is a Los Angeles jangled by the Rodney King and O.J. Simpson events, a city so media-ized that the distinction between atrocity and vicarious thrill has been lost. Lenny Nero (Ralph Fiennes) is a former vice cop who peddles clips of other people's experiences, which, when played back, reveal the original experience with all its emotions intact—sight and sound, fear and delight, orgasm, and, in one case, death. In the movie's *noir*-ishly paranoid story, someone is taking Lenny's game a step further and turning it against him. A prostitute working for Lenny has been raped and murdered, and the murderer leaves Lenny a "clip" detailing this experience. But this pushes us the wrong way—we see it from the point of view of the demented murderer-rapist, and the convolutions of this act go beyind creepiness. Bigelow is not fetishizing violence; she's riding it. *Strange Days* has its provocative passages, but the picture is a nihilistic spectacle awash in sentiment. (Denby; 10/16/95) (2 hrs. 27 mins.; R) *Movieland 8th Street; Chelsea; Murray Hill Cinemas; Movieplex 42; Ziegfeld; Beekman; Orpheum; Regency.*

The Scarlet Letter—A big, swooning, 1955-style drama about repressed passion, nude bathing, and sex among the corn kernels. Demi Moore is Nathaniel Hawthorne's heroine Hester Prynne, and she has to be the least expressive actress ever to achieve stardom. Dismaying. Directed by Roland Joffe. (Denby; 10/23/95) (1 hr. 58 mins.; R) *Village East; 19th Street East; Cinema I, II, Third Ave.; Guild 50th Street; 86th Street East; Lincoln Square.*

★**The Usual Suspects**—A labyrinth in which truth is nearly impossible to determine: five professional thieves have all but destroyed a ship allegedly filled with cocaine. Verbal (Kevin Spacey) alone emerges out of the carnage. As he's interrogated relentlessly by a U.S. customs agent, he goes back in time, taking us all the way through the end again. We see the various crimes, and the men butting heads, and we become increasingly baffled. Is he lying? Singer's got a bunch of great actors (including Pete Postlethwaite and Chazz Palminteri) celebrating the ominousness and adding their own bits of perversity. Directed by Bryan Singer. (Denby; 8/28/95) (1 hr. 45 mins.; R) *23rd Street West Triplex; New York Twin; Lincoln Square.*

To Die For—Suzanne Stone (Nicole Kidman), a New


"A masterpiece...Nicolas Cage is extraordinary. Elisabeth Shue's performance is not just the best we will see this year, it is something to put beside the screen's best examples of vulnerable courage in a woman..." – David Thomson, LOS ANGELES MAGAZINE

"Nicolas Cage has long been one of Hollywood's few truly original actors, and his audacity here is astounding. Elisabeth Shue's performance is a career-changing revelation. Sensual and tough, it announces her graduation from beaming ingenue to serious, full-blooded woman." – John Powers, VOGUE

"Nicolas Cage is electrifying. Elisabeth Shue is astonishing. Thanks to the artistry of Mike Figgis and his sterling players, this is one Vegas gamble that truly pays off." – Guy Flatley, COSMOPOLITAN

"A uniquely hypnotic and haunting love story sparked by Nicolas Cage and Elisabeth Shue at their career best." – Peter Travers, ROLLING STONE

NICOLAS CAGE ELISABETH SHUE

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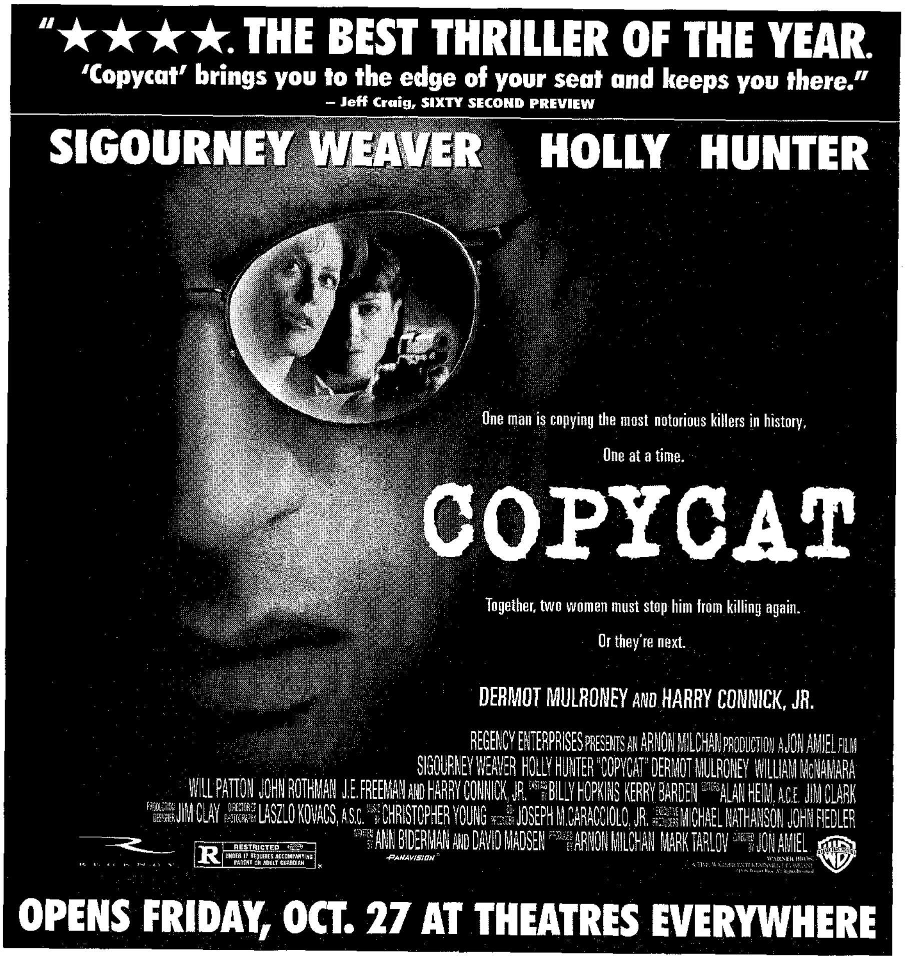
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Murder by Numbers

In what is perhaps the most interesting stroke of casting this year, affable, gun-toting faux-*swing crooner Harry Connick Jr. is a serial killer imitating the greats—Son of Sam, the Boston Strangler—in* Copycat *(October 27), which also stars Holly Hunter and Sigourney Weaver.*

England weathergirl who idolizes Jane Pauley, talks in a perky voice, the best for "maximizing" her abundant "career opportunities." Suzanne longs to be a "media professional," and flirts her way through the weather report, then parades around the bedraggled town in an aura of spectacular grooming. She's the American good girl with ambition in her brain and murder in her heart. Writer Buck Henry (*The Graduate*) and director Gus Van Sant are onto something real in venting their disgust at square America, but they've hollowed Suzanne out. We can't tell why she marries Matt Dillon's ordinary-Joe restaurateur, who, apart from his good looks, is patently too slow for her. Recoiling from her husband, who wants kids, Suzanne falls in with a trio of alienated white-trash teens, whom she seduces and uses. But because we never feel any complicity with Suzanne's overwhelming desire for success, we don't suffer when she steps over the line into criminality. *To Die For* is clever but thin; for all its hipster malice, the satire works intermittently. (Denby; 10/2/95) (1 hr. 40 mins.; R) *Village Theatre VII; Chelsea; 86th Street; First & 62nd St. Cinema; Lincoln Square.*

Unstrung Heroes—His mother is dying of cancer and his father is emotionally remote, so 12-year-old Steven Lidz (Nathan Watt) runs away—to his (very eccentric) uncles' house, where he finds, oddly, some security. Sweet and charming and unbelievably moving. Starring John Turturro, Andie MacDowell, Michael Richards, and Maury Chaykin. Directed by Diane Keaton. (1 hr. 36 mins.; PG) *Village East; Cinema I, II, Third Ave..*

Unzipped—A portrait of the unique sensibility of the fashion designer Isaac Mizrahi that is held together by the same thing that holds the clothes together—Mizrahi's manic personality and taste. Directed by the fashion photographer Douglas Keeve, the movie sketches in the stages of design, construction, fitting, leading up to the show, but *Unzipped* is not very satisfying as a movie about a process. Ellen Kuras's camera lands momentarily and swoops away, teasing us with glimpses; elegance is the deadly enemy and fleetingness the ideal. *Unzipped* is probably not the best movie one can imagine about fashion, but it's the best we are likely to get about a single creative temperament in fashion. (Denby; 8/28/95) (1 hr. 13 mins.; PG-13) *Cinema 3.*

Vampire in Brooklyn—Eddie Murphy is a vampire searching for a woman (Angela Bassett) who is unaware that she shares a bond with the undead. Ostensibly a comedy. Directed by Wes Craven. (R) *Village Theatre VII; Chelsea; Embassy 1; Embassy 2–4; Guild 50th Street; Manhattan Twin; Movieplex 42; Orpheum; 84th Street Six; New Coliseum; Nova; Plaza Twin.*

Manhattan

Below 14th Street

Angelika Film Center—18 W. Houston St. (995-2000) *Blue in the Face; Kicking & Screaming; Nadja; Smoke; The Addiction; The Brothers McMullen.* Opening 10/25: *The Doom Generation.*

Art Greenwich Twin—Greenwich Ave. at 12th St. (929-3350) *Clockers; How To Make An American Quilt; To Wong Foo, Thanks For Everything.*

Cinema Village 12th St.—22 E. 12th St. (924-3363). *See "Museums, Societies, Etc."*

Film Forum—209 W. Houston St. (727-8110) *Crumb. Black Is . . . Black Ain't.* Opening 10/25: *Lessons of Darkness; Satya: A Prayer for the Enemy;* (See also "Museums, Societies, Etc.")

Movieland 8th Street—42 E.8th St. (477-6600) *Strange Days; Never Talk To Strangers.*

Quad Cinema—34 W.13th St. (255-8800) *Messenger; The Postman; Revelations of Nostradamus; Talk.*

Village East—189 Second Ave., at 12th St. (529-6799) *A Month by the Lake; Assassins; Dead Presidents; Feast of July; Now and Then; The Scarlet Letter; Unstrung Heroes.* Opening 10/27: *Powder.*

Village Theatre VII—66 Third Ave., at 11th St. (982-0400) *Devil in a Blue Dress; Get Shorty; Mallrats; Seven; To Die For.* Opening 10/27: *Leaving Las Vegas; Vampire in Brooklyn.*

Waverly—323 Sixth Ave., at W. 3rd St. (929-8037) *Jade.*

14th-41st Streets

19th Street East—890 Broadway, at 19th St. (260-8000) *Assassins; Devil in a Blue Dress; Jade; Now and Then; Seven; The Scarlet Letter.* Opening 10/27: *Powder.*

23rd Street West Triplex—333 W. 23rd St. (989-0060) *Clockers; The Big Green; The Usual Suspects; To Wong Foo, Thanks For Everything.*

34th Street East—241 E. 34th St. (683-0255) *Halloween 6.*

34th Street Showplace—238 E. 34th St. (532-5544) *Assassins; Get Shorty; Jade.*

Chelsea—260 W. 23rd St. (513-5402) *Dead Presidents; Get Shorty; How To Make An American Quilt; Mallrats; Never Talk To Strangers; Strange Days; To Die For.* Opening 10/27: *Vampire in Brooklyn.*

Murray Hill Cinemas—160 E. 34th St. (689-6548) *Dead Presidents; Now and Then; Seven; Strange Days.*

42nd-60th Streets

59th Street East—239 E. 59th St. (759-4630) *Babe; Clockers.*

Angelika 57—225 W. 57th St. (586-1900) *Kids.*

Astor Plaza—44th St. bet. Broadway. and Eighth Ave. (869-8340) *Jade.*

Baronet/Coronet—993 Third Ave., bet. 59th and 60th Sts. (355-1663) *How To Make An American Quilt; Get Shorty.*

Carnegie Hall Cinema—887 Seventh Ave., bet. 56th and 57th Sts. (265-2520) *To Wong Foo, Thanks For Everything; The Brothers McMullen.*

Cinema 3—2 W. 59th St. (752-5959) *Unzipped.*

Cinema I, II, Third Ave.—1001 Third Ave., at 60th St. (753-6022) *Seven; The Scarlet Letter; Unstrung Heroes.*

Criterion Center—1514 Broadway, bet. 44th and 45th Sts. (354-0900) *Assassins; Get Shorty; Never Talk To Strangers; Now and Then; Seven; Showgirls.*

Crown Gotham—969 Third Ave., bet. 57th and 58th Sts. (759-2262) *Now and Then.*

Eastside Playhouse—919 Third Ave., bet. 55th and 56th Sts. (755-3020) *The Postman.*

Embassy 1—1560 Broadway, bet. 46th and 47th Sts.

Photograph by Melissa Moseley/Warner Bros.

(302-0494) *Dead Presidents.* Opening 10/27: *Vampire in Brooklyn.*

Embassy 2–4—701 Seventh Ave., bet. 47th and 48th Sts. (730-7262) *Dead Presidents; Desperado; Halloween 6.* Opening 10/27: *Powder; Vampire in Brooklyn.*

Guild 50th Street—33 W. 50th St. (757-2406) *The Scarlet Letter.* Opening 10/27: *Vampire in Brooklyn.*

Manhattan Twin—220 E. 59th St. (935-6420) *Braveheart; Showgirls.* Opening 10/27: *Vampire in Brooklyn.*

Movieplex 42—244 W. 42nd St. (997-7522) *Assassins; Get Shorty; Jade; Never Talk To Strangers; Seven; Strange Days.* Opening 10/27: *Vampire in Brooklyn.*

National Twin—1500 Broadway, bet. 43rd and 44th Sts. (869-0950) *Clockers; To Wong Foo, Thanks For Everything.* Opening 9/29: *Devil in a Blue Dress.*

Paris Theater—4 W. 58th St. (980-5656) *Persuasion.*

Plaza—42 E. 58th St. (355-3320) *A Month by the Lake.*

Sutton—205 E. 57th St. (759-1411) *Blue in the Face; Dead Presidents.* Opening 10/27: *Powder.*

Worldwide Cinemas—340 W. 50th St. (246-1583) *A Walk in the Clouds; Congo; Free Willy 2: The Adventure Home; Jeffrey; Nine Months; The Innocent; The Net.*

Ziegfeld—141 W. 54th St. (765-7600) *Strange Days.*

61st Street and Above, East Side

68th Street Playhouse—1164 Third Ave., at 68th St. (734-0302) *Feast of July.*

86th Street—125 E. 86th St. (534-1880) *To Die For; Never Talk To Strangers.*

86th Street East—210 E. 86th St. (249-1144) *Now and Then; The Scarlet Letter.* Opening 10/27: *Powder.*

Beekman—1254 Second Ave., bet. 65th and 66th Sts. (737-2622) *Strange Days.*

First & 62nd St. Cinema—400 E. 62nd St. (513-5408) *Mallrats; Never Talk To Strangers; The Brothers McMullen; To Die For.* Opening 10/27: *Leaving Las Vegas.*

Gemini Twin—1210 Second Ave., at 64th St. (832-1670) *Assassins; Devil in a Blue Dress.*

New York Twin—1271 Second Ave., bet. 66th and 67th Sts. (744-7339) *Jade; The Usual Suspects.*

Orpheum—1538 Third Ave., at 86th St. (876-2400) *Assassins; Dead Presidents; Devil in a Blue Dress; Get Shorty; How To Make An American Quilt; Seven; Strange Days.* Opening 10/27: *Vampire in Brooklyn.*

Tower East—1230 Third Ave., bet. 71st and 72nd Sts. (879-1313) *Moonlight and Valentino.*

UA East—1629 First Ave., at 85th St. (249-5100) *Jade.*

61st Street and Above, West Side

62nd and Broadway—1871 Broadway, at 62nd St. (265-7466) *Clockers.*

84th Street Six—2310 Broadway, at 84th St. (877-3600) *Assassins; Dead Presidents; Devil in a Blue Dress; Never Talk To Strangers; Now and Then.* Opening 10/27: *Vampire in Brooklyn.*

Lincoln Plaza Cinemas—30 Lincoln Plaza, on Broadway bet. 62nd and 63rd Sts. (757-2280) *Augustin; Belle de Jour; Blue in the Face; The Postman; Smoke.*

Lincoln Square—1992 Broadway, at 68th St. (336-5000) *Feast of July; How To Make An American Quilt; Jade; Seven; The Scarlet Letter; The Usual Suspects; To Die For.* Opening 10/27: *Leaving Las Vegas.*

Metro Cinema—2626 Broadway, bet. 99th and 100th Sts. (222-1200) *Get Shorty; How To Make An American Quilt.*

New Coliseum—701 W. 181st St. (740-1545) *Assassins; Dead Presidents; Get Shorty; Never Talk To Strangers.* Opening 10/27: *Vampire in Brooklyn.*

Nova—3589 Broadway, bet. 147th and 148th Sts. (862-5728) *Assassins; Dead Presidents.* Opening 10/27: *Vampire in Brooklyn.*

Olympia Cinemas—2770 Broadway, bet. 106th and 107th Sts. (865-8128) *Seven; Jade.*

Regency—1987 Broadway, bet. 67th and 68th Sts. (724-3700) *Strange Days.*

Bronx

Area Code 718

Bay Plaza—2210 Bartow Ave., behind Bay Plaza Mall (320-3020) *Assassins; Dead Presidents; Devil in a Blue Dress; Get Shorty; Halloween 6; Jade; Mallrats; Never Talk To Strangers; Now and Then; Seven; Strange Days; The Big Green; The Scarlet Letter.*

Concourse Plaza—214 E. 161th St. (588-8800) *Assassins; Dead Presidents; Get Shorty; Halloween 6; Jade; Mallrats; Never Talk To Strangers; Strange Days; The Big Green.*

Interboro—3462 E. Tremont Ave., nr. Bruckner Blvd. (792-2100) *Assassins; Get Shorty; Never Talk To Strangers; Strange Days; The Big Green.*

Riverdale—5683 Riverdale Ave., at 259th St. (884-9514) *Get Shorty; The Scarlet Letter.*

Whitestone—2505 Bruckner Blvd., at Hutchinson River Pkwy. (409-9037) *Assassins; Dead Presidents; Get Shorty; Halloween 6; Jade; Mallrats; Mortal Kombat; Never Talk To Strangers; Now and Then; Seven; Strange Days; The Big Green.*

Brooklyn

Area Code 718

Alpine—6817 Fifth Ave., at 69th St. (748-4200) *Get Shorty; How To Make An American Quilt; Jade; Never Talk To Strangers; Now and Then; Strange Days; The Scarlet Letter.*

Brooklyn Heights—70 Henry St. (596-7070) *Strange Days; Get Shorty.*

Canarsie—9310 Ave. L, at E. 93rd St. (251-0700) *Assassins; Get Shorty; Jade.*

Cobble Hill—265 Court St. (596-9113) *Assassins; Blue in the Face; How To Make An American Quilt; Now and Then; The Scarlet Letter; To Die For.*

Fortway—6720 Ft. Hamilton Pkwy., at 68th St. (238-4200) *Assassins; Dead Presidents; Halloween 6; Mallrats; Seven; The Big Green.*

Kenmore—Church Ave. nr. Flatbush Ave. (284-5700) *Assassins; Dead Presidents; Devil in a Blue Dress; Never Talk To Strangers; Strange Days.*

Kent Triplex—Coney Island Ave. at Ave. H (338-3371) *Assassins; Get Shorty; Jade.*

Kings Plaza—5201 Kings Plaza; Flatbush Ave. at Ave. U (253-1111) *Assassins; Dead Presidents; Devil in a Blue Dress; Never Talk To Strangers; Seven; Strange Days.*

Kingsway—Kings Hwy. at Coney Island Ave. (645-8588) *Get Shorty; Halloween 6; How To Make An American Quilt; Jade; The Scarlet Letter; To Die For.*

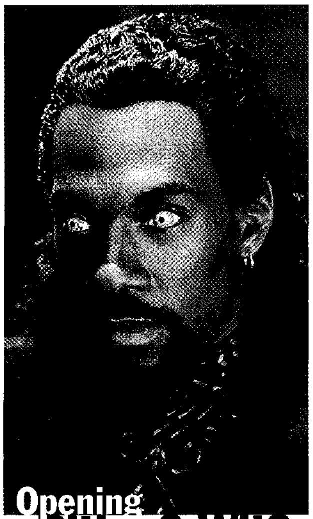
Marboro—6817 Bay Pkwy., at 69th St. (232-4000) *Assassins; Get Shorty; Never Talk To Strangers; Strange Days.*

Metropolitan—392 Fulton St. (858-8580) *Assassins; Dead Presidents; Devil in a Blue Dress; Never Talk To Strangers; Strange Days.*

Plaza Twin—314 Flatbush Ave., nr. Eighth Ave. (636-0170) *Dead Presidents; Devil in a Blue Dress.* Opening 10/27: *Vampire in Brooklyn.*

Ridgewood—55–27 Myrtle Ave., at Putnam Ave. (821-5993) *Assassins; Dead Presidents; Get Shorty; Jade; Never Talk To Strangers.*

The Movies at Sheepshead Bay—Knapp St. and Hark-



Opening Biting? Wit?

Eddie Murphy attempts a comeback yet again in his latest comedic effort, Vampire in Brooklyn (October 27), as the titular bloodsucker on the prowl for a lifemate.

Photograph by Bruce W. Talamon/Paramount Pictures.

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ness Ave., off Belt Pkwy. (615-1700) *Assassins; Devil in a Blue Dress; Get Shorty; How To Make An American Quilt; Jade; Seven; Strange Days; The Scarlet Letter; To Die For.*

Queens

Area Code 718

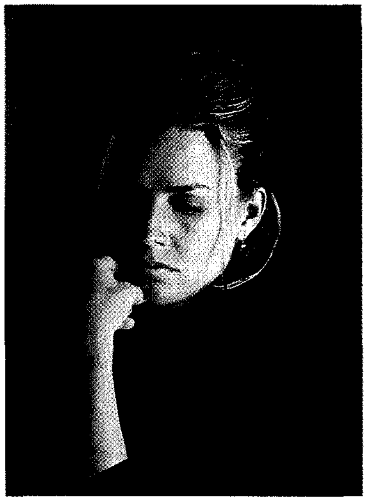
Astoria—28–60 Steinway St. (726-1279) *Assassins; Jade; Never Talk To Strangers; Now and Then; Seven; Strange Days.*

Bay Terrace—211–01 26th Ave. and Bell Blvd., Bayside (428-4040) *Assassins; Dead Presidents; Devil in a Blue Dress; Get Shorty; Now and Then; Strange Days; The Scarlet Letter.*

Talent

Beautiful Loser

Till now, actress Elisabeth Shue's nearest cinematic brush with danger came in 1987's *Adventures in Babysitting,* in which she portrayed a suburban teenager who runs into some nasty characters when her car breaks down in inner-city Chicago. But as Sera, a beaten-down prostitute who finds a somewhat perverse happiness with Nicolas Cage's impotent, suicidal alcoholic in *Leaving Las Vegas* (opening October 27), Shue conveys equal parts quiet dignity and touching desperation. "I connected very deeply with her," she says. "I've experienced a lot of pain in my life—I mean, nobody's life is just okay, but I think people who look good and wholesome are the ones struggling the most . . ." she trails off, then laughs uneasily. "This sounds like therapy." Shue also says that she strongly identified with Sera's sexual hang-ups. "I grew up with three brothers [one of whom is *Melrose Place's* Andrew] and only knew sports and competition, so when I developed into a woman I was very confused. Investigating my sexuality was a long journey, and I understood that need to feel power." In fact, Shue so understood Sera that immediately after the four-week shoot, she fell into a five-month funk. "I missed that world," she says, "where the stakes were so high. Because anyone trying to survive their circumstances is beautiful."



Maureen Callahan

Center—42–17 Queens Blvd., at 43rd St., Sunnyside (784-3050) *Assassins; Jade; Strange Days.*

Cinema 5—183–15 Horace Harding Expy., at 183rd St., Fresh Meadows (357-9100) *Dead Presidents; Devil in a Blue Dress; How To Make An American Quilt; Mallrats; Never Talk To Strangers; Seven.*

Cinemart—106–03 Metropolitan Ave., at 72nd Rd., Forest Hills (261-2244) *Seven; The Scarlet Letter.*

Continental—70–20 Austin St., Forest Hills (544-1020) *A Month by the Lake; Mallrats; To Die For.*

Crossbay—94–11 Rockaway Blvd., at Woodhaven Blvd., Ozone Park (848-1738) *Dead Presidents; Devil in a Blue Dress; Halloween 6; Never Talk To Strangers.*

Crossbay II—92–10 Rockaway Blvd., at 93rd St., Ozone Park (641-5330) *Assassins; Get Shorty; Jade; Now and Then; Seven; Strange Days; The Big Green.*

Elmwood—57–02 Hoffman Dr., Elmhurst (429-4770) *Dead Presidents; Get Shorty; Seven; The Scarlet Letter.*

Forest Hills—107–16 Continental Ave., at Queens Blvd. (261-7866) *Now and Then; How To Make An American Quilt.*

Fresh Meadows—190–02 Horace Harding Blvd., at 190th St. (454-6800) *Assassins; Get Shorty; Jade; Now and Then; Strange Days; The Scarlet Letter; To Die For.*

Jackson Triplex—82nd St. at Roosevelt Ave. (478-6777) *Assassins; Dead Presidents; Jade.*

Main Street—72–66 Main St., Flushing (268-3636) *Assassins; Babe; How To Make An American Quilt; Jade; The Brothers McMullen.*

Midway—108–22 Queens Blvd., at 71st Ave., Forest Hills (261-8572) *Assassins; Never Talk To Strangers; Strange Days.*

Movieworld—242–02 61st Ave., off Exit 31, Douglaston (423-7200) *Assassins; Devil in a Blue Dress; Get Shorty; How To Make An American Quilt; Jade; Seven; Strange Days; To Die For.*

North Shore Towers—27–10 Grand Central Pkwy., Floral Park (229-7702) *The Postman; Devil in a Blue Dress.*

Plaza—103–14 Roosevelt Ave., at 103rd St., Corona (639-0012) *Assassins; Get Shorty; Jade.*

Quartet—160–06 Northern Blvd., at 160th St., Flushing (359-6777) *Dead Presidents; Never Talk To Strangers; Now and Then; Strange Days; The Big Green.*

Surfside—104th St., Rockaway (945-4632) *Assassins; Get Shorty; Jade.*

The Movies at Bayside—38–39 Bell Blvd., at 39th Ave. (225-7711) *How To Make An American Quilt; Jade; To Die For.*

Trylon—98–81 Queens Blvd., at 66th Ave., Forest Hills (459-8944) *Jade.*

Staten Island

Area Code 718

Atrium—680 Arthur Kill Road, nr. Richmond Ave., Eltingville (317-8300) *Assassins; Get Shorty; How To Make An American Quilt; Seven; Strange Days; The Big Green; The Scarlet Letter.*

Hylan Plaza—107 Mill Rd., at Hylan Blvd., New Dorp (351-0805) *Assassins; Get Shorty; Jade; Never Talk To Strangers; Strange Days; The Big Green.*

The Movies at Staten Island—141 E. Service Rd., at Victory Blvd., Travis (983-9600) *Assassins; Dead Presidents; Get Shorty; How To Make An American Quilt; Jade; Mallrats; Never Talk To Strangers; Now and Then; Seven; Strange Days; The Big Green; The Scarlet Letter; To Die For.*

Museums, Societies, Etc.

American Museum of Natural History—Two IMAX films: *Destiny in Space* and *Titanica.* Offered as a double feature on Fri. and Sat. nights. Central Park W. at 79th St. (769-5650); $10 singly; $13 double feature.

American Museum of the Moving Image—Through 10/27: *Visions of Light* (1992), which traces the art of cinematography from silent films to the present. 3601 36th St., Astoria, Queens (entrance on 35th Ave.; 718-784-0077); $5.

Cinema Village—Through 10/24: "The NYU Student Film Festival." 10/25 and 10/26: Bill Plympton's J. Lyle and Guns on the Clackamas. Beginning 10/27: "Spike and Mike's Festival of Animation '95."

Columbia University—"Fifty Years of Documentary." 10/25: *A Time for Burning* (1967), one of the first documentaries to deal with racism, and *Why Man Creates* (1968). Miller Theatre, Columbia Univeristy, Broadway and 116th St. (854-9579); $8; students, $5. 10/31: *Nosferatu* (1922), at St. Paul's Chapel at Broadway and 116th St.; $5.

Donnell Media Center—10/24: *Paradise* (1985) and *Mandabi* (1970). 10/26: *An Afternoon With Gregor Piatigorsky* (1977), *Love It Like a Fool* (1977), and *Antonia: A Portrait of the Woman* (1974). Also, at 6 P.M., writer Richard Price will discuss *Clockers.* 10/31: *Marx for Beginners* (1978) and *Man in the White Suit* (1952). 20 W. 53rd St. (621-0619); free.

Film Forum—Through 11/7: "Brit *Noir.*" 10/23: *They Made Me A Fugitive* (1947) and *Daybreak* (1946). 10/24: *It Always Rains on Sunday* (1947) and *For Them That Trespass* (1948). 10/25: *Blanche Fury* (1948) and *Saraband for Dead Lovers* (1948). 10/26: *Dear Murderer* (1947) and *Good Time Girl* (1948). 10/27: *Time Without Pity* (1957) and *All Night Long* (1961). 10/28 and 10/29: *Dead of Night* (1945) and *The Night Has Eyes* (1942). 10/30: *The Spider and the Fly* (1949) and *The Long Memory* (1952). 209 W. Houston St. (727-8110); $7.50.

Film Society of Lincoln Center—(The Walter Reade Theater)—Through 10/26: "Roberto Rossellini's War Trilogy." 10/24: *Paisan* (1946) and "A Tribute to Federico Fellini." 10/25 and 10/26: *Germany Year Zero* (1947). 10/25: "Independents Night." *Sacred Hearts* (1995). 10/27–11/16: "Leading Lights: Independent Japanese Cinema." 10/27 and 10/28: *Farewell, Japan* (1994). 10/27 and 10/29: *The Gentle Twelve* (1992). 10/28 and 10/30: *Wizard of Darkness* (1995). 10/29 and 10/30: *Sukiyaki* (1995). 10/31 and 11/1: *Ruffians* (1994) and *Breakable* (1993). 10/28 and 10/29: "Movies for Kids." *Beetlejuice* (1988). 65 W. 65th St., plaza level. (875-5600); $7.50.

French Institute—"The Films of Eric Rohmer." 10/24: *La Femme de l'aviateur* (1981) and *Le Beau mariage* (1982). Florence Gould Hall, 55 E. 59th St. (355-6160); $7, seniors, $5.50.

Museum of Modern Art—10/27–1/18: "Strictly Oz: A History of Australian Film." 10/27 and 10/28: *One Hundred A Day* (1973), *Jedda* (1955) and *My Brilliant Career* (1979). 10/27 and 10/29: *Fran* (1985). 10/29 and 10/30: *Australian Dream* (1987). 10/30: *The Plumber* (1979). Through 11/7: "Stan Brackage: A Retrospective." Through 10/26: "Pantelis Voulgaris." 10/23: *Quiet Days in August* (1991). 10/23 and 10/24: *The Striker With No. 9* (1988). 10/24: *Stone Years* (1985). 10/26: *The Thief* (1965), *The Engagement of Anna* (1972), *Eleftherios Venizelos* (1980), *Dance of the Goats* (1971), and *The Great Love Songs* (1973). 10/28: "Family Films." *Dorje and the Dragon* (1957), *Monkeys Fishing the Moon* (1982), *The Spelling Lesson* (1972), and *Baboon* (1984). 11 W. 53rd St. (708-9480); $8.

Museum of Television & Radio—"The World of Hanna-Barbera." Through 10/29: *Huckelberry Hound* and *Jonny Quest.* 25 W. 52nd St. (621-6800); $6.

New School for Social Research—"The African Film Festival Touring Show." 10/25: *We Bear the Burden.* 10/26: *Gito the Ungrateful* and *Wendemi.* 10/27: *Neria.* 10/28: *Heritage Africa* and *Blue Eyes of Yonta.*

Symphony Space—"The Best Films of Our Lives." 10/24: *Greed* (1924) and *Aguirre, The Wrath of God* (1973). 2537 Broadway (864-5400); non-members $7, members $4.

Whitney Museum of American Art—Through 10/29: "Seduction and Subversion: Images That Contest and Interrogate." 10/25: *Mystery Train* (1989). 10/26 and 10/28: *Black Is . . . Black Ain't* (1995). 10/27 and 10/29: *This is Not an AIDS Advertisement* (1988), *The Attendant* (1993), *Heaven, Earth and Hell* (1993), *Adynata* (1983), and *Oh China Oh* (1983). 945 Madison Ave., at 75th St. (717-0723); $8.

Photograph by Suzanne Hanover/United Artists.

Ellen Burstyn...Blue-Collar Blues

Broadway

Previews and Openings

Danny Gans on Broadway—Comedy and impressions from a performer recently named "Corporate Entertainer of the Year," whose press kit incorporates raves from the Society of Cosmetic Chemists and a group called Delta Pride Catfish. $25–$40. Tues.–Sat. at 8:15, Sat. at 2:15, Sun. at 3:15. Beginning previews 10/27 for an 11/8 opening. *Neil Simon Theatre, 250 W. 52nd St. (307-4100).*

Fool Moon—A revival, by master clown Bill Irwin and his somewhat less well known but equally talented colleague David Shiner, of their wordless, magical, and wholly enthralling 1993 Broadway hit. (Silence has rarely been quite this golden.) If you missed it before, don't make the same mistake twice. $39.50–$49.50. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opening 10/29. *Ambassador Theatre, 219 W. 49th St. (239-6200). 2 hrs.*

Ground Rules:

Except where noted, Broadway shows begin at 8 and are dark Monday. Wallet-watchers should keep in mind the TKTS booths, where half-price tickets are available (for that day's performance only) to many Broadway and Off Broadway shows. TKTS booths are at Broadway and 47th St. and 2 World Trade Center, mezzanine level; call 212-768-1818 for more info. Involved in a production and want to submit details for a possible listing? Call 212-880-0740.

Master Class—$32.50–$45. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Beginning previews 10/26 for an 11/5 opening. *Golden Theatre, 252 W. 45th St. (239-6200). 2 hrs. 30 mins.*

Racing Demon—The first piece in David Hare's trilogy of plays about the current state of fundamental British institutions (including *Murmuring Judges,* about the law, and *The Absence of War,* about politics) is a pointed dissection of the Church of England's modern crisis of faith. $25–$45. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Beginning previews 10/31 for an 11/20 opening. *Vivian Beaumont Theater, 150 W. 65 St. (239-6200).*

Sacrilege—$32.50–$45. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Beginning previews 10/26 for an 11/2 opening. *Belasco Theatre, 111 W. 44th St. (239-6200).*

The Tempest—Patrick Stewart (*Star,* as if you needed to be told, *Trek*) stars as Prospero, the banished Duke of Milan who bends wind, wave, and benighted humanity to his will in the Shakespeare-directing debut of New York Shakespeare Festival head George C. Wolfe. The production is transferring to Broadway after a successful run this summer at the Delacorte in Central Park. $20–$65. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. In previews for an 11/1 opening; through 12/31. *Broadhurst Theater, 235 W. 44th St. (239-6200). 2 hrs. 45 mins.*

Victor/Victoria—If you're *determined* to be a woman pretending to be a man pretending to be a woman, where better to do it than between-the-wars Paris? (The thing is, the East Village doesn't have that Eiffel Tower deal.) Reprising her title role in husband Blake Edwards's 1982 film, Julie Andrews—returning to the Broadway stage for the first time since the early sixties and *Camelot*—struts her stuff in (the late) Henry Mancini and Leslie Bricusse's musical adaptation of Mr. Edwards's comedy of sexual manners, in which gender is bent, dress is crossed, and Love Conquers All. With Tony Roberts, Michael Nouri, and Rachel York; written and directed by Mr. Edwards. $20–$75. Tues.–Sat. at 8, Sat. at 2, Sun. at 3. Opening 10/25. *Marquis, 1535 Broadway (382-0100). 2 hrs. 45 mins.*

Opening

Changing Times

In Tom Donaghy's 'Northeast Local,' a working-class family tries to keep from falling apart as, from 1963 to the present, its old certainties dissolve. Opening Sunday at Lincoln Center's Newhouse Theater.

Photograph by Ken Howard.

Now Playing

Beauty and the Beast—A musical based on a movie based on a fairy tale. Setting box-office and, presumably, merchandising records even as we speak. Sarah Uriarte plays the girl; Jeff McCarthy plays the (hairy) boy. With Tony-award-winning costume design by Ann Hould-Ward. Lyrics by Tim Rice and the late Howard Ashman; score by Alan Menken. $22.50–$67.50. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 1 and 6:30. Opened: 4/18/94. *Palace Theatre, 1564 Broadway, at 47th St. (307-4100). 2 hrs. 30 mins.*

Cats—Now and for the foreseeable future. By Andrew Lloyd Webber, of course, with an assist from T. S. Eliot. $37.50–$65. Dark Thurs. Opened: 10/7/82. *Winter Garden Theater, 1634 Broadway, at 50th St. (239-6200). 2 hrs. 30 mins.*

Company—In 1970, it was recognized within days of its opening as an instant classic, one of the three or four quintessential New York musicals. This fall, the Roundabout Theatre presents Stephen Sondheim's breakthrough work, in which he first mastered his signature trick of rendering the jangled rhythms of modern urban neurosis into word and music, in its twenty-fifth-anniversary (and first-ever Broadway) revival. $67.50. Tues.–Sat. at 8, Wed., Sat., and Sun. at 2. Through 12/3. *Roundabout Theatre, 1530 Broadway (869-8400). 2 hrs.*

Crazy for You—The 1992 winner of three Tony awards, including Best Musical, is currently in its fourth year on Broadway. James Brennan and Karen Ziemba star in this musical comedy, a loose adaptation of the Gershwins' *Girl Crazy,* about a banker's son who's sent to foreclose on a theater in a mining town. Light and frothy, with Gershwin and Susan Stroman's choreography as central pleasures. Book by Ken Ludwig; co-conceived and directed by Mike Ockrent. $15–$67.50. Dark Thurs. Opened: 2/19/92. *Shubert Theater, 225 W. 44th St. (239-6200). 2 hrs. 40 mins.*

Defending the Caveman—Rob Becker's one-man show, which posits a genetically inherited difference from prehistoric days to explain why men ("hunters") and women ("gatherers") get irritated with each other in Bloomingdale's. $44.50. Tues.–Sat. at 8, Sat. at 5. *Helen Hayes Theatre, 240 W. 44th St. (228-3626, or just dial* CAVEMAN*). 1 hr. 40 mins.*

Grease!—A crowd-pleasing, neon-heavy rock-and-roll musical about a group of high-school seniors in 1959. Book, music, and lyrics by Jim Jacobs and Warren Casey; directed and choreographed by Jeff Calhoun. With teen heartthrob Jon Secada as bad boy Danny Zuko. $30–$67.50. Mon.–Tues., Thurs.-Sat. at 8, Sat. at 2, Sun. at 1 and 6. Opened: 5/11/94. *Eugene O'Neill Theatre, 230 W. 49th St. (239-6200). 2 hrs. 30 mins.*

Having Our Say—A two-character play about changes in the lives of black Americans over the past century. Emily Mann has adapted her text from the best-selling memoirs of sisters Sarah and Elizabeth Delaney. $35–$50. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Booth Theater, 222 W. 45th St. (239-6200). 2 hrs. 20 mins.*

The Heiress—A revival of Ruth and Augustus Goetz's 1947 stage adaptation of the Henry James novella *Washington Square,* in which a domineering and oppressive father squelches his shy daughter's attempt at romance. Suitably Hollywoodized, William Wyler's film version starring Olivia de Havilland swept the 1949 Academy Awards; James, the master of moral irony who experienced the single most devastating failure of his career with a disastrous foray into dramatic writing—the play *Guy Domville*—would doubtless have appreciated the joke. With Cherry Jones (winner of both the Drama League's Distinguished Performance Award and the 1995 Tony for Best Actress in a Play for her work in the title role), Remak Ramsay, Frances Sternhagen, and Richard Thompson; directed by Gerald Gutierrez. $20–$55. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Cort Theatre, 138 W. 48th St. (239-6200). 2 hrs. 30 mins.*

Hello, Dolly!—Over four decades, everybody's played her, from Pearl Bailey and Ethel Merman to Ginger Rogers and Barbra Streisand. But so what? Even now, the role of matchmaker and busybody Dolly Gallagher Levi in Jerry Herman's 1964 *Hello, Dolly!* remains somehow inseparable from the nasal purr and mile-wide grin of Carol Channing, currently having a high old time in the—good heavens—thirty-first-anniversary revival of her signature show. $25–$65. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Through 1/7. *Lunt-Fontanne Theatre, 205 W. 46th St. (575-9200). 2 hrs 30 mins.*

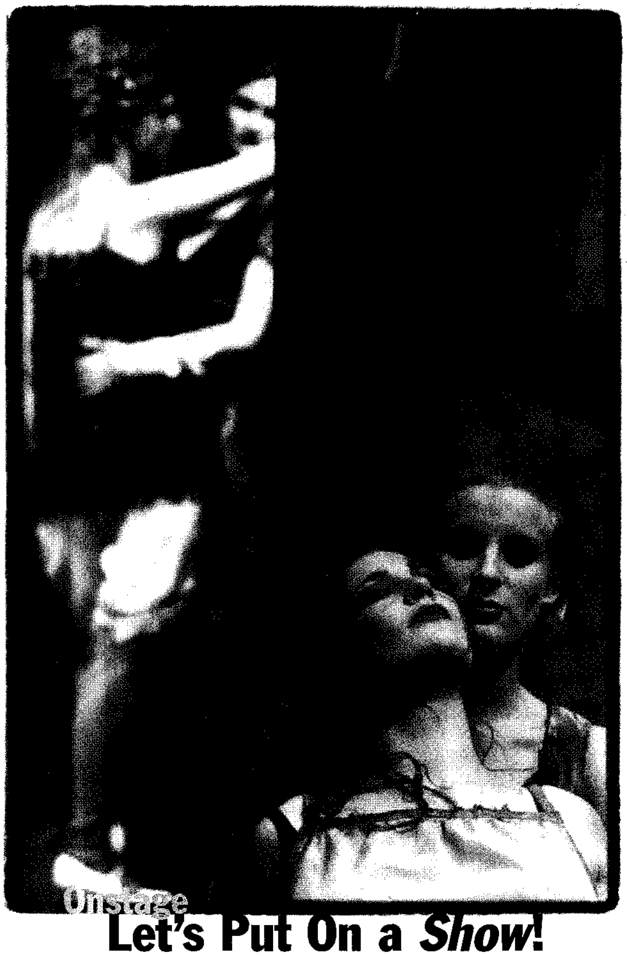
How to Succeed in Business Without Really Trying—Armed only with charming dishonesty, Matthew Broderick, in the role created by Robert Morse, rises swiftly to the top of the corporate world in a new Broadway revival of the 1961 musical. Has much become dated in Shepherd Mead's classic farce about raging ambition? Well, the Man in the Gray Flannel Suit wears Armani these days, but the songs and lighthearted satire are as sharp as ever. $25–$67.50. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Richard Rodgers Theatre, 226 W. 46th St. (307-4100). 2 hrs. 40 mins.*

Indiscretions—Cocteau's *Les Parents Terribles,* a bittersweet farce about the tangle of complicated relationships within an eccentric, self-obsessed family, in a new English translation by Jeremy Sams. This production comes to Broadway from London's Royal National Theatre; among those getting unhealthily involved with each other are Kathleen Turner, Dana Ivey, Roger Rees, Jude Law, and Cynthia Nixon. $45–$60. Mon.–Sat. at 8, Wed and Sat. at 2. *Ethel Barrymore Theatre, 243 W. 47th St. (239-6200). 2 hrs. 30 mins.*

Les Misérables—This pop-opera adaptation of the sprawling Victor Hugo novel, currently in its ninth year on Broadway, recently became the fourth-longest-running show in Broadway history. With a book by Alain Boublil and Claude-Michel Schonberg; music by the latter; lyrics by Herbert Kretzmer. $15–$67.50. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened: 3/12/87. *Imperial Theater, 249 W. 45th St. (239-6200). 3 hrs. 15 mins.*

Miss Saigon—A reworking of Puccini's *Madama Butterfly* set in Vietnam during the fall of Saigon. Score by Claude-Michel Schonberg; lyrics by Alain Boublil and Richard Maltby Jr.; directed by Nicholas Hytner. $15–$67.50. Mon.–Sat. at 8, Wed. and Sat. at 2; dark Sun. Opened: 4/11/91. *Broadway Theater, 1681 Broadway, at 53rd St. (239-6200). 2 hrs. 30 mins.*

Moon Over Buffalo—With three major female stars (including Julie Andrews and Carol Channing) who owe their careers to early triumphs on Broadway returning to the New York stage this fall after various prolonged absences, it seems like Old Home Season in the theater district these days; the first to arrive is Carol Burnett, who hasn't been seen there since George Abbott's 1964 *Fade Out—Fade In,* by Jule Styne, Betty Comden, and Adolph Green. In Ken (*Lend Me a Tenor*) Ludwig's new farce, Burnett and Phillip Bosco play a husband-and-wife team of theatrical hams in no danger of being mistaken for Alfred Lunt and Lynn Fontanne. $40–$60. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Martin Beck Theatre, 302 W. 45th St. (239-6200). 1 hr. 50 mins.*



Onstage

Let's Put On a *Show*!

You might call the National Youth Music Theatre of Great Britain the English theater industry's musical-comedy farm team. The 120-member troupe of performers between the ages of 11 and 19 is in town this week at City Center for three performances each of 'The Threepenny Opera' (above) and 'Pendragon.'

Patti LuPone on Broadway—Songs, dances, and snappy patter, executed with near-dizzying virtuosity by a performer who does more with one microphone than many of the hypertrophic musicals currently on Broadway do with Disneyland-appropriate complements of technology. $15–$60. Mon.–Sat. at 8, Sat. at 2. Through 11/18. *Walter Kerr Theatre, 219 W. 48th St. (239-6200). 2 hrs.*

The Phantom of the Opera—In its eighth year on Broadway, Andrew Lloyd Webber's blockbuster continues to pack them in, passing the 3,200-performance mark recently and edging into sixth place among the longest-running musicals. And strangely—or wisely, depending on your point of view—it's no nearer to becoming a movie than on the day it opened. $15–$67.50. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened: 1/26/88. *Majestic Theater, 247 W. 44th St. (239-6200). 2 hrs. 30 mins.*

Pomp, Duck & Circumstance—An "entertainment-and-dining extravaganza" imported from Berlin and performed in Salon Zazou, a thirties-vintage circus tent; actors sing, dance, juggle, clown, and otherwise disport themselves as you're eating a gourmet meal. $150, tax and gratuity included; beverages charged separately. Tues.–Thurs.: Opens at 6, dinner and performance at 7:30. Fri.–Sat.: Opens at 6:30, dinner and performance at 8. Sun: Opens at 5:30, dinner and performance at 7. *DeWitt Clinton Park, Eleventh Ave. at 53rd St. (307-4100).*

Show Boat—Because it covers three generations of show folk, because its action spans four decades, because it shuttles between steamy Natchez and boreal Chicago, and because it touches on such varied subjects as race relations and the dispersal of families, *Show Boat* is usually described as having epic sweep. In a production such as this, certainly. There are problems with the plotting, but director Harold Prince's staging moves so swiftly and involvedly that there is no time for questions. He is seconded by choreographer Susan Stroman, who with this effort surges to the forefront of Broadway dance creators. The cast here is a true constellation: John McMartin's rubber-legged Cap'n Andy; Rebecca Luker; Hugh Panaro; Michel Bell; Gretha Boston; and Marilyn McCoo. This *Show Boat* is a dreamboat. (Simon; 10/17/94) $30–$75. Opened: 10/2/94. *Gershwin Theater, 222 W. 51st St. (307-4100). 3 hrs.*

Smokey Joe's Cafe: The Songs of Leiber and Stoller—They say the neon lights are bright on Broadway, and when this show—drawn from the score Jerry Leiber and Mike Stoller composed to accompany the American baby-boomer childhood experience—breezes into New York City, people gonna scrape and bow. You don't like crazy music? (We keep forgettin'.) Don't feel that way; baby, that is rock and roll. A tip, tip, tip, young blood: Buy yourself a ticket, sit down in the very first row. Have a drink and dig the band. Can't you hear the flügelhorn? Can't you hear the bell? Come to them sickly, they'll make you well. We don't know why our heart flips (and, baby, we don't care); we only know it does. Heartbreakin' nights, only in America. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. $49.50–$67.50. At the *Virginia Theatre, 245 W. 52nd St. (239-6200)*? Uh-huh. *2 hrs. 10 mins.*

Sunset Boulevard—Patti LuPone's Norma Desmond was a tough gutter sparrow; Glenn Close's—close, but no cigar—a cross between the cigar-store Indian and a cathedral gargoyle. Now there is Betty Buckley, whose presence appears to have rewritten, recast, and redirected the entire show. Unlike previous Normas, she abounds in childlikeness, girlishness, womanliness, and age-old humanity—the whole spectrum. Whereas other Normas made me laugh and shudder, this one also made me smile and cry. Moreover, she brings attractiveness and sex-

Photograph by Frederick Anderson.

iness to the role. (At last Joe Gillis has a believable and disturbing dilemma; to be this Norma's kept man could give gigoloism a good name.) Most important of all, she can sing. Every note is in place, and you can hear the pianissimos as well as the fortes. And it is not only musical singing, it is also musical acting. She knows how to characterize with her singing voice, how to make an emotion *cantabile.* It moves you as much as her acting in a seamlessly compelling musical-comedy performance. With her trueness heightening everyone else's acting while giving us a Norma who will remain the norm, 10086 Sunset Boulevard becomes as important a number in musical annals as 1066 in English history—that of the Norma(n) Conquest. (Simon; 8/7/95.) $25–$70. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened: 11/17/94. *Minskoff Theatre, 200 W. 45th St. (307-4007). 2 hrs. 30 mins.*

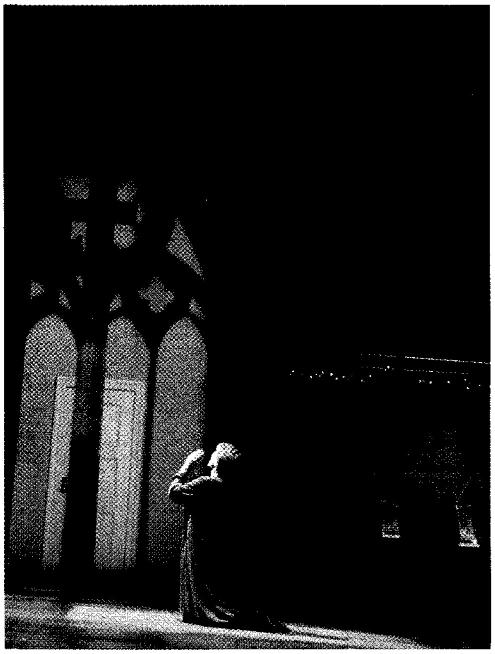
Swinging on a Star—A revue featuring the songs ("Misty," "Pennies From Heaven") of Johnny Burke, perhaps best known as Paramount's in-house lyricist for Bing Crosby. $45–$60. Mon–Wed., Fri.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Music Box Theater, 239 W. 45th St. (239-6200). 2 hrs.*

Talent

Why Can't a Woman?

"The church is never going to open its heart and mind to screamers. It just isn't going to happen," says Diane Shaffer, an animated, fast-talking woman with bright-red hair, an infectious grin, and the kind of varied résumé (garmento; Ringling Bros. showgirl; doo-wop singer) not at all uncommon in New York's theater communities. This week, she adds a somewhat less common credit to that list: Broadway playwright. After five years of arduous, sometimes frustrating rewrites in collaboration with actress Ellen Burstyn, Shaffer's *Sacrilege* begins previews on Thursday at the Belasco. The play, Shaffer's first, stars Burstyn as a street-savvy Manhattan nun who dares to challenge the Vatican's refusal to ordain women as priests. In other hands, this subject has frequently turned strident, rebarbative. That it doesn't here may reflect the fact that the writer's arguments for her position aren't political or ideological but religious—that they emerge from genuine, deeply felt convictions arguably in the best tradition of Catholic spirituality. (Even the play's title reflects them; for this writer, the church's refusal to grant the sacrament of priesthood to women constitutes literally and theologically a desecration of the divine image in a human being.) That's not to say that Shaffer had an easy time forming these arguments. At one point, she'd written twenty different endings for the play without coming up with one that satisfied Burstyn. "I went home and prayed: 'I've got one more ending in me. Give it to me or strike me dead,' " she says. "And that was the night. It just *flowed.* And I thought, Finally. Now let's talk."

RANDALL SHORT



Off Broadway

Previews and Openings

Cuba Libre—A musical celebration of three Cuban pop idols. $20. Wed.–Sat. at 8, Sat. and Sun. at 3. Through 12/3. *Intar Theatre, 420 W. 42nd St. (279-4200).*

I Married an Angel—In commemoration of Lorenz Hart's centennial year, Theatre Off Park and the Rodgers & Hammerstein Library recently completed a yearlong restoration of books and scores for five shows by Hart and Richard Rodgers that had languished in warehouses unedited and unseen since their original productions; the theater is presenting all five in concert stagings of two performances each throughout this season in a series called "Rodgers and Hart Rediscovered." This, the first, is a whimsical 1938 fantasy about a stuffy Budapest banker who, after vowing that the only girl good enough for him to marry is an angel, finds himself more than a little discomfited when a real one (halo-and-wings variety) actually turns up. $30. 10/29, 30 at 8. *Theatre Off Park, 224 Waverly Place, bet. Perry and 11th Sts. (307-4100).*

The Model Apartment—An elderly couple's Florida retirement is disrupted first by their schizophrenic daughter and her homeless boyfriend, then by their own memories of the Holocaust, in Donald Margulies's new drama. $33–$35. Tues.–Sat. at 8, Sat. at 2, Sun. at 3. Opening 10/24; through 11/12. *Primary Stages, 354 W. 45th St. (333-4052).*

The Monogamist—Opening Playwrights Horizons's twenty-fifth-anniversary season is Christopher Kyle's satirical take on ethics in academia, extramarital-sex division. $35. Tues.–Sat. at 8, Sat. and Sun. at 3, Sun. at 7:30. In previews for an 11/9 opening; through 12/3. *Wilder Theater at Playwrights Horizons, 416 W. 42nd St. (279-4200).*

Mrs. Klein—The latest project of that fine actress and New York stage veteran Uta Hagen—still going strong after nearly 60 years in The Business and a career that includes Paul Robeson's *Othello,* the Lunts' *The Seagull,* and the original (1962) production of *Who's Afraid of Virginia Woolf?*—is Nicholas Wright's new play about the mysterious 1934 death of the son of early Freud disciple and psychotherapist Melanie Klein. With Amy Wright and Laila Robins; directed by William Carden. $32.50–$40. Tues.–Sat. at 8, Wed at 2:30, Sat. and Sun. at 3. Opening 10/24; through 1/14. *Lucille Lortel Theatre, 121 Christopher St. (239-6200).*

Murder at Minsing Manor: A Nancy Boys Mystery—Having put Shakespeare, Wagner, and Dashiell Hammett (among others) through the wringer with its patented brand of cross-dressed camp deconstruction, the Ridiculous Theatrical Company finally feels it's ready to take on *real* cultural icons—Nancy Drew and the Hardy Boys. The farce by Michael and Richard Simon (which is also the troupe's debut production at their new home) stars the company's artistic director Everett Quinton as grande dame "Glory Holden"; it's directed by Chuck Brown. $27.50. Tues.–Sat. at 8, Sun. at 7. Opening 10/24. *Actors' Playhouse, 100 Seventh Avenue South (239-6200).*

National Youth Music Theatre of Great Britain—$15–$25. *Pendragon:* 10/25, 28 at 8, 10/27 at 2. *The Threepenny Opera:* 10/26, 27 at 8, 10/28 at 2. *City Center, 55th St. bet. Sixth and Seventh Aves. (581-1212).*

New England—Over the past decade, the playwright Richard Nelson (*Some Americans Abroad, Principia Scriptoriae*) has taken as his more-or-less abiding theme the part-funny, part-darkish things that happen when American culture meets up with its British counterpart. This, his latest script, looks in on a family of English expatriates gathering in Connecticut upon the death of their father. $45. Tues.–Sat. at 8, Sat. and Sun. at 2:30, Sun. at 7. In previews for a 11/7 opening. *City Center Stage I, 131 W. 55th St. (581-1212).*

Northeast Local—A drama by Tom Donaghy about a blue-collar family struggling to keep itself together as American culture, in the sixties and beyond, collapses about it. With Mary Elizabeth Mastrantonio, Anthony La Paglia, Eileen Heckart, and Terry Alexander; directed by Gerald Gutierrez. $37.50. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. In previews for a 10/29 opening. *Newhouse Theater at Lincoln Center, 150 W. 65th St. (239-6200).*

Picasso at the Lapin Agile—Steve Martin's playwriting debut is about modern art, the Theory of Relativity, sleeping with girls, the creative process, *Les Demoiselles d'Avignon,* sleeping with girls, the romance of transcendental mathematics, sleeping with gi—well, many interesting beverages, and Elvis. $40–$45. Tues.–Sat. at 8, Wed. at 2:30, Sat. and Sun. at 3. *Promenade, Broadway at 76th St. (239-6200).*

Private Lives—The play by Noël Coward, in a production by the Pan Asian Repertory Theatre. $10–$25. Wed.–Sat. at 8, Wed. and Sat. at 2. Beginning previews 10/24 for a 10/27 opening. Through 11/18. *Playhouse 46 at St. Clements', 423 W. 46th St. (245-2660).*

Riff Raff—Actor Laurence Fishburne (*Apocalypse Now, Boyz n the Hood*) is the writer, director, and star of this one-act drama about a drug addict and two of his friends, holed up in a Lower East Side apartment following a botched heist. $25–$35 in previews; $35–$45 thereafter. Tues.–Sat. at 8, Sat. at 2:30, Sun. at 3. In previews for a 11/1 opening. *Circle Repertory Company, 159 Bleecker St. bet. Thompson and Sullivan Sts. (239-6200).*

Zombies From the Beyond—A musical spoof of fifties science-fiction B-movie classics. $35. Tues.–Sat. at 8, Sat. and Sun. at 3, Sun. at 7. Opening 10/23. *Players Theatre, 115 MacDoughal St. (254-5076).*

Now Playing

After-Play—After a successful limited run at the Manhattan Theatre Club earlier this year, the actress Anne Meara's debut play about four old friends sharing a New York evening of dinner, theater, and memories has reopened a few blocks west, with Meara stepping into the role previously performed by Rue McClanahan. $40. Tues.–Sat. at 8, Wed. and Sat. at 2:30, Sun. at 3. *Theatre Four, 424 W. 55th St. (239-6200).*

Blue Man Group: Tubes—Smart silliness, with toilet paper, neon-colored paint, cereal, etc. Kids love

Photograph by Joan Marcus.

it, and adults can pretend the show's an ironic commentary on performance art. $30–$40. Tues., Wed., Thurs. at 8, Wed. at 5, Fri. and Sat. at 7 and 10, Sun. at 4 and 7. Opened: 11/17/91. *Astor Place Theatre, 434 Lafayette St. (254-4370).*

Crocodiles in the Potomac—Wendy Belden's loss-of-innocence play about three young adults is set, with appropriate ironies, during the Watergate period. $25. Tues.–Sat. at 8, Sat. at 2, Sun. at 3. Through 11/12. *Theatre Row Theatre, 424 W. 42nd St. (765-1706).*

Dangerous Corner—After the Broadway success of *An Inspector Calls,* the late dramatist and man of letters J. B. Priestley (1894–1984) is on a New York roll. In this 1932 play about a dinner party that degenerates from starched propriety into a murk of embarrassing secrets—the script in which Priestley first began to develop his mature themes—what interests is less the stabs at philosophical posing than the author's dead-perfect ear for the characteristic rhythms and vocabulary of English evasion. The Atlantic Theater Company's production is directed by David Mamet (working out of his New York base of operations), who also knows a thing or two about using language to conceal. $10–$32. Tues.–Sat. at 8, Sat. at 2, Sun. at 7. *Atlantic Theater, 336 W. 20th St. (239-6200).*

Death Defying Acts—An evening of three one-act plays by Woody Allen, David Mamet, and Elaine May. With Valerie Harper, Kelly Bishop, and Brian Reddy; directed by Michael Blakemore. $35–$45. Tues.–Sat. at 8, Sat. at 2, Sun. at 3 and 7:30. *Variety Arts Theatre, Third Ave. at 13th St. (239-6200).*

A Doll's House—It's 116 years since she first walked out on Torvald, but Nora is still slamming that door. The Pearl Theatre Company's production of the Ibsen classic is directed by Grey Johnson. $16–$22. Tues., Thurs., and Fri. at 8, Sat. at 5 and 9, Wed. and Sun. at 2. Through 10/21. *Pearl Theatre, 80 St. Mark's Pl. (598-9802).*

Endgame—Samuel Beckett, laughing through the tears. This 1956 play, Beckett's first to follow the epochal *Waiting for Godot,* holds a special place in dramatic history as one of the few scripts to convey pessimism of the bleakest, most hopeless variety via frenzied shtick with such devices as ladders, alarm clocks, telescopes, painkillers, and bug-killers. (No wonder the author loved Buster Keaton.) With Kathleen Chalfant (*Angels in America*), John Seltz, Alan Manson, and Irma St. Paule; directed by David Esbjornson. $10–$27. Tues.–Sat. at 8, Sun. at 3. Through 10/29. *Classic Stage Company, 136 E. 13th St. (677-4210).*

The Fantasticks—The musical perennial that, happily, refuses to go away. $35. Tues.–Fri. at 8; Sat. at 3 and 7; Sun. at 3 and 7:30. Opened: 5/3/60. *Sullivan St. Theater, 181 Sullivan St. (674-3838)*

The Food Chain—The playwright Nicky Silver (*Pterodactyls, Raised in Captivity*) is a young master of the theater's most challenging trick, often attempted and rarely successful: making audiences gasp in (moral) horror while simultaneously shrieking with laughter. (Aristotle thought this was impossible; shows you how much *he* knew.) His latest black farce, arriving here after a successful run in Washington last summer, concerns the import of obesity upon sex (straight, gay, and varied) and its attendant emotions. And a Jewish mother is thrown in—just, no doubt, to make sure the whole thing remains a comedy. $40. Tues.–Sat. at 8, Wed. and Sat. at 2:30, Sun. at 3. *Westside Theatre, 407 W. 43rd St. (307-4100).*

Full Gallop—In the thirties, both E. B. White and S. J. Perelman poked literate fun in famous *New Yorker* casuals at her *Harper's Bazaar* "Why Don't You?" column; Kay Thompson's wicked high-energy takeoff of her in Stanley Donen's 1957 *Funny Face* ("Think Pink!") is still one of the delicious high points of film parody. Now comes Mary Louise Wilson's one-woman show (written with Mark Hampton) portraying Diana Vreeland, the woman who invented contemporary fashion. $30. Tues.–Sun. at 7:30, Sat. and Sun. at 3. *Manhattan Theatre Club Stage II, 131 W. 55th St. (581-1212).*

Garden District—An evening of two one-acts by Tennessee Williams—*Something Unspoken* and *Suddenly Last Summer*—presented under the umbrella title they shared in a paired 1958 production. With Elizabeth Ashley, Jordan Baker, and Myra Carter; directed by Theodore Mann and Harold Scott. $50. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Circle in the Square, 1633 Broadway (239-6200).*

Grandma Sylvia's Funeral—An audience-participation comedy akin to *Tony 'n' Tina's Wedding,* written by Glenn Wein and Amy Lord Blumsack. When Grandma Sylvia dies, a power struggle ensues among family members. $35–$55, which includes a mitzvah meal. Opened: 10/9/94. Thurs. at 7:30; Fri. at 8; Sat. at 7; Sun. at 1 and 5. *Soho Playhouse (formerly Playhouse on Vandam), 15 Vandam St. (691-1555).*

Jean Cocteau Repertory—As both the starting point of the contemporary theater and, arguably, modern literature's preeminent metaphor for life in the twentieth century, Samuel Beckett's 1953 masterpiece **Waiting for Godot** has suffered more than its share of trivial and gimmicky interpretations. Eve Adamson's more straightforward approach emphasizes the structural and musical aspects of the language of the playwright—who was, as he liked to remind people, an heir to Mallarme. It's currently being presented in rotating repertory through 11/10 with **Nathan the Wise,** running through 12/3—the drama by G. E. Lessing, one of the founding documents of the European Enlightenment. $24/TDF, $19 seniors, $12 students. Thurs.–Sat. at 8, Sun. at 3. *Bouwerie Lane Theatre, 330 Bowery (677-0060).*

Mathew in the School of Life—The title character in Obie-winning composer-performer John Moran's latest piece of "electronic musical theater" is, variously, an angel, an android, and a Christ figure. (He's also played by three actors, which helps.) The dystopian science-fiction fantasy (is there any other kind of sci-fi fantasy these days?) runs through 10/29. $12–$20. Thurs.–Sun. at 8. *The Kitchen, 512 W. 19th St. (255-5793).*

Moonlight—It seems impossible, but New York hasn't seen a new full-length play by Harold Pinter, the master of spare enigma, since *Betrayal* was done here in 1980. His new play stars Jason Robards as a foul-mouthed civil servant reviewing his life as its end approaches. With Blythe Danner, Paul Hecht, and Kathleen Widdoes; directed by Karel Reisz (*The French Lieutenant's Woman*). $45. Tues.–Sat. at 7, Wed., Sat., and Sun. at 1. Through 11/28. *Laura Pels Theatre at the Roundabout, 1530 Broadway, at 45th St. (869-8400).*

Moscow Stations—Tom Courtenay, seen here earlier this year in Circle in the Square's *Uncle Vanya,* returns to New York with this one-man show based on a novel by the Russian author Venedikt Yerofeev, in which he plays a disaffected Gogolian intellectual hallucinating his way through the Brezhnev era. $27.50–$45. Tues.–Sat. at 8, Sun. at 3. *Union Square Theatre, 100 E. 17th St. (307-4100).*

Party—Truth-or-dare high jinks are at the center of Chicago playwright David Dillon's comedy about seven gay men. Scene to watch for: a nude group tribute to Karen Carpenter. $37.50–$40. Tues.–Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7. *Douglas Fairbanks Theatre, 432 W. 42nd St. (239-6200).*

Perfect Crime—Warren Manzi's long-running thriller about a wealthy psychiatrist accused of murdering her husband, and the small-town detective who tries to prove she committed the "perfect crime." $35. Mon. and Thurs.–Sat. at 8; Sun. at 3 and 7; Wed. and Sat. at 2. Opened: 4/5/87. *Duffy Theatre, 1553 Broadway, at 46th St. (695-3401).*

Schoolhouse Rock Live!—A stage adaptation of ABC's popular Saturday-morning cartoon series, which ran from 1973 to 1985 and introduced the work of composers and lyricists like Bob Dorough, Dave Frishberg, and Lynn Ahrens to the under-12 set. $10–$15 kids, $20–$25 adults. Wed.–Sat. at 8, Fri. and Sat. at 10, Sun. at 2. *Atlantic Theatre, 336 W. 20th St. (239-6200).*

Sin—Wendy MacLeod's farce about an aerial traffic reporter whose disorientation far above the hills of San Francisco is caused by more than height. With Kelly Coffield (of Fox's *In Living Color*). $32.50–$35. Tues.–Sat. at 8, Sat. at 2, Sun. at 3 and 7. *Second Stage, 2162 Broadway, at 76th St. (873-6103).*

Songs for a New World—A musical revue by Jason Robert Brown. $25. Tues.–Sat. at 8, Sun. at 3 and 7. Through 11/5. *WPA Theatre, 519 W. 23rd St. (206-0523).*

Spoonbread and Strawberry Wine—A return engagement, following its successful run earlier this year, of Norma Jean Darden's two-character play about family history—a good-natured congeries of reminiscence, poetry, recipes, cabaret, and snacking. With Ms. Darden and Jou Jou Papallier; directed by Josh Broder. $30. Wed–Sat. at 8, Sat. and Sun. at 2:30, Sun. at 7. *American Place Theatre, 111 W. 46th St. (840-3074).*

Stomp—As the title implies, a loud, aggressive, and energetic show in which a troupe of performers dance, clap, and generally bang on everything in sight. Featuring buckets, brooms, trash-can lids, and, yes, the kitchen sink. More engaging than you might expect. $29–$39.50. Tues.–Fri. at 8; Sat. at 7 and 10:45; Sun. at 3 and 7. Opened: 2/27/94. *Orpheum, 126 Second Ave., bet. 7th and 8th Sts. (307-4100).*

Swingtime Canteen—A forties wartime revue in which an all-girl band and cast send the boys off to battle with songs by Frank Loesser, Johnny Mercer, Jimmy van Heusen, Harry Warren, et al. in their hearts. $37.50–$40. Tues.–Sat. at 8, Wed. at 2, Sat. and Sun. at 3. *Blue Angel, 323 W. 44th St. (239-6200).*

Sylvia—A. R. Gurney's latest foray into the emotional terrain of northeastern Waspism focuses on a New York City couple whose plans for their kid-free golden years are altered by the unanticipated factor of a small dog. With Mary Beth Peil, John Cunningham, and Derek Smith; comedienne Jan Hooks (*Saturday Night Live*) has recently replaced Sarah Jessica Parker in the title, or canine, role. Directed by John Tillinger. $45. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *John Houseman Theater, 450 W. 42nd St. (239-6200).*

Tony 'n' Tina's Wedding—A wedding at *St. John's Church, 81 Christopher St.;* then a reception at *147 Waverly Pl.,* with Italian buffet, champagne, and wedding cake. Wonderfully tacky—and it's lasted longer than a lot of real marriages. $60–$75. Tues.–Sun. at 7, Sat. and Sun. at 2. Opened: 2/6/88 (279-4200).

Too Jewish?—A one-man musical written and performed by Avi Hoffman, in which the author, a self-taught anthropologist of sorts, recreates songs and comedy routines from *der Goldener Zeit* of Jewish vaudeville. $18–36. Wed.–Sat. at 8, Mon. and Wed. at 2, Sun. at 1 and 4. *Westside Theatre Downstairs, 407 W. 43rd St. (307-4100).*

Off-Off Broadway

Banjy Pussy Raging—$7/TDF. 10/25 at 7:30. *Dixon Place, 258 Bowery, bet. Houston and Prince Sts. (219-3088).*

Beyond Therapy—The play by Christopher Durang. $12 plus two-drink minimum. Fri. and Sat. at 8. *Trocadero Cabaret, 368 Bleecker St. (330-7607).*

Burn This—$10/TDF. Thurs.–Sat. at 8. Through 10/28. *Amuse America, 599 Broadway, fifth floor (636-9211).*

Freestyle Repertory Theatre—$15 every night except Thurs., when admission is free. Thurs.–Sat., Mon. at 8, Sat. at 10:30, Sun. at 3. Through 11/19. *John Houseman Studio Theatre, 450 W. 42nd St. (642-8202).*

The Heather Woodbury Report: What Ever—$12. Through 10/28; call for detailed schedule. *P.S. 122, 150 First Ave. (477-5288).*

Hunting Humans—$12. Tues.–Sat. at 8. Through 10/28. *Judith Anderson Theatre, 422 W. 42nd St. (473-4473).*

Like Two Eagles—$12. Wed.–Sat. at 8, Sun. at 2. Through 11/5. *Jewish Theater of New York, 55 Mercer St. (925-2349).*

Two, Nikita—A new play by Jeffrey Hatcher, author of last season's *Three Viewings.* $15; $10 students/seniors. Thurs.–Sat. at 8, Sun. at 3. Through 10/29. *Chelsea Playhouse, 125 W. 22nd St. (627-7292).*

in concert

Nadja Returns...Mandolin Music...Centennial

Classical Music

Tuesday, October 24

Vatche Mankerian, Pianist—Performs the complete solo piano works of Arno Babajanian. *Weill Recital Hall, Carnegie Hall, 881 Seventh Ave., at 57th St. (247-7800), at 8; $15–$40.*

Wednesday, October 25

Saint Paul Chamber Orchestra—Performs Stravinsky's *Pulcinella*; Hugh Wolff, music director. *Avery Fisher Hall, Lincoln Center (721-6500), at 8; $20–$35.*

BBC Symphony Orchestra—The New York premiere of Elliott Carter's *Adagio Tenebroso* with violinist Nadja Salerno-Sonnenberg; Andrew Davis, conductor. *Carnegie Hall, 881 Seventh Ave., at 57th St. (247-7800), at 8; $13–$60.*

Thursday, October 26

Evening of Chamber Music—Musicians from Juilliard perform works by von Dohnânyi, Rachmaninoff and Mendelssohn. *Alice Tully Hall, Lincoln Center (769-7406), at 8; free, but tickets are required.*

New York Philharmonic—Performing Schoenberg's *Pelleas und Melisande* and Brahms's *Piano Concerto No. 2* with pianist Vladimir Feltsman; Christian Thielemann, conductor. *Avery Fisher Hall, Lincoln Center (721-6500), at 8; $15–$60.*

Friday, October 27

Juilliard Symphony—Performs works by Brahms and Beethoven with pianist Adam Kent; Otto-Werner Mueller, conductor. *Alice Tully Hall, Lincoln Center (769-7406), at 8; free, but tickets are required.*

Modern Mandolin Quartet—Play works by Debussy, Ravel, Gershwin, and Haydn. *Weill Recital Hall, Carnegie Hall, 881 Seventh Ave., at 57th St. (247-7800), at 8; $25.*

Manhattan Chamber Sinfonia—Performs Morton Gould's *Classical Variations* and Beethoven's *Symphony No. 8*; Sixten Ehrling, conductor. *John C. Borden Auditorium, Broadway and 122nd St. (749-3300), at 8; free.*

Pittsburgh Symphony Orchestra—Performs works by Gould, Mercandante and Bartok; Lorin Maazel, conductor. *Carnegie Hall, 881 Seventh Ave., at 57th St. (247-7800), at 8; $13–$65.*

New York Philharmonic—See 10/26.

Saturday, October 28

Camerata Bern—Fourteen string musicians and a harpsichordist perform Bach, Schoenberg, and Vivaldi's *Four Seasons*; Thomas Zehetmair, conductor. *Alice Tully Hall, Lincoln Center (721-6500), at 8; $30.*

Waverly Consort—Performing British ballads and English country dances. Preceded by a discussion of "American Self-Fashioning: The Eighteenth Century and Beyond." *Metropolitan Museum of Art (570-3949), concert at 7, discussion at 4:30; $35 for discussion and concert.*

Pittsburgh Symphony Orchestra—Performs Wagner's *Tristan und Isolde*, Act Three, in concert form; Lorin Maazel, conductor. *Carnegie Hall, 881 Seventh Ave., at 57th St. (247-7800), at 8; $13–$65.*

New York Philharmonic—See 10/26.

Sunday, October 29

Cello—This all-female cello quartet performs works by Bartok and the Beatles. *Walter Reade Theater, Lincoln Center (721-6500), at 11; $15.*

New York Chamber Ensemble—Performs Alban Berg's *Kammerkonzert. Sylvia and Danny Kaye Playhouse, 68th St. bet. Park and Lexington Aves. (772-4448), at 3; $10–$20.*

St. Petersburg Symphony Orchestra—Playing an all-Tchaikovsky program with guest pianist Hae-Jung Kim; Alexander Dmitriev, conductor. *Avery Fisher Hall, Lincoln Center (721-6500), at 7:30; $20–$45.*

Anup Kumar Biswas, Cellist—Performs Vivaldi, Beethoven, and Indian classical works. *Weill Recital Hall, Carnegie Hall, 881 Seventh Ave., at 57th St. (247-7800), at 8:30; $20–$25.*

Monday, October 30

American Symphony Chamber Orchestra—World premiere of Richard Wilson's *Panietam*; Leon Botstein, conductor. *Merkin Concert Hall, 129 W. 67th St. (362-8719), at 8; $20.*

Ground Rules:

This section emphasizes classical concerts, recitals, and public square/park performances (but only the premeditated ones), and includes the occasional jazz concert if it is held, say, outdoors or in a public space. For rock concerts and club information, see "Nightlife."

Performance

Centennial Sensibility

The Pittsburgh Symphony Orchestra turns 100 this season, making it one of only five centenarian major U.S. orchestras. Flutist James Galway plays the New York premiere of music director Lorin Maazel's 'Music for Flute and Orchestra' on October 27.

Opera

Metropolitan Opera—Verdi's *Aïda*, 10/23 at 8, 10/27 at 8; Mozart's *Don Giovanni*, 10/24 at 8; Bizet's *Carmen*, 10/25 at 8, 10/28 at 8; Tchaikovsky's *The Queen of Spades*, 10/26 at 8, 10/30 at 8; Mozart's *Die Zauberflöte*, 10/28 at 1:30. *Metropolitan Opera, Lincoln Center (362-6000); $23–$137.*

New York City Opera—Mayuzumi's *Kinkakuji*, 10/24 at 8; Puccini's *Turandot*, 10/25 at 8; Mozart's *The Magic Flute*, 10/27 at 8; Gilbert and Sullivan's *The Mikado*, 10/28 at 1:30; Bizet's *Carmen*, 10/28 at 8; Puccini's *La Bohème*, 10/29 at 1:30. *New York State Theater, 20 Lincoln Center (870-5570); $17–$78.*

Amato Opera—Mozart's *Don Giovanni*, 10/28 at 7:30, 10/29 at 2:30. *Amato Opera House, 319 Bowery (228-8200); $12.*

Patience and Sarah—A complete reading of a new opera based on the book by Isabel Miller. 10/26 to 10/28 at 7:30. *463 Broome Street (431-8102); $12.*

Dance

Maria Benitez Teatro Flamenco—New production of Manuel de Falla's *El Amor Brujo*. 10/24 to 10/28 at 8, 10/28 and 10/29 at 2, 10/29 at 7:30. *Joyce Theater, 175 Eighth Ave. at 19th St. (242-0800); $28.*

The Flies—Choreographed by Russian artist Ilya Kabakov, part of the BAM Artists in Action series. 10/26 to 10/28 at 8. *BAM Majestic Theater, 30 Lafayette Ave., Brooklyn (718-636-4100); $15.*

Seán Curran—Performs *Five Points of Articulation*, a minimalist piece with graphic elements. 10/26 to 10/29 at 8:30. *St. Mark's Church, Second Ave. and 10th St. (674-8194); $15–$25.*

Anima Mundi—Kathryn Roszak's San Francisco company performs a program of multi-cultural works. 10/26 to 10/29 at 7:30, 10/29 at 3. *La MaMa Annex, 74A E. 4th St. (475-7710); $15.*

restaurants

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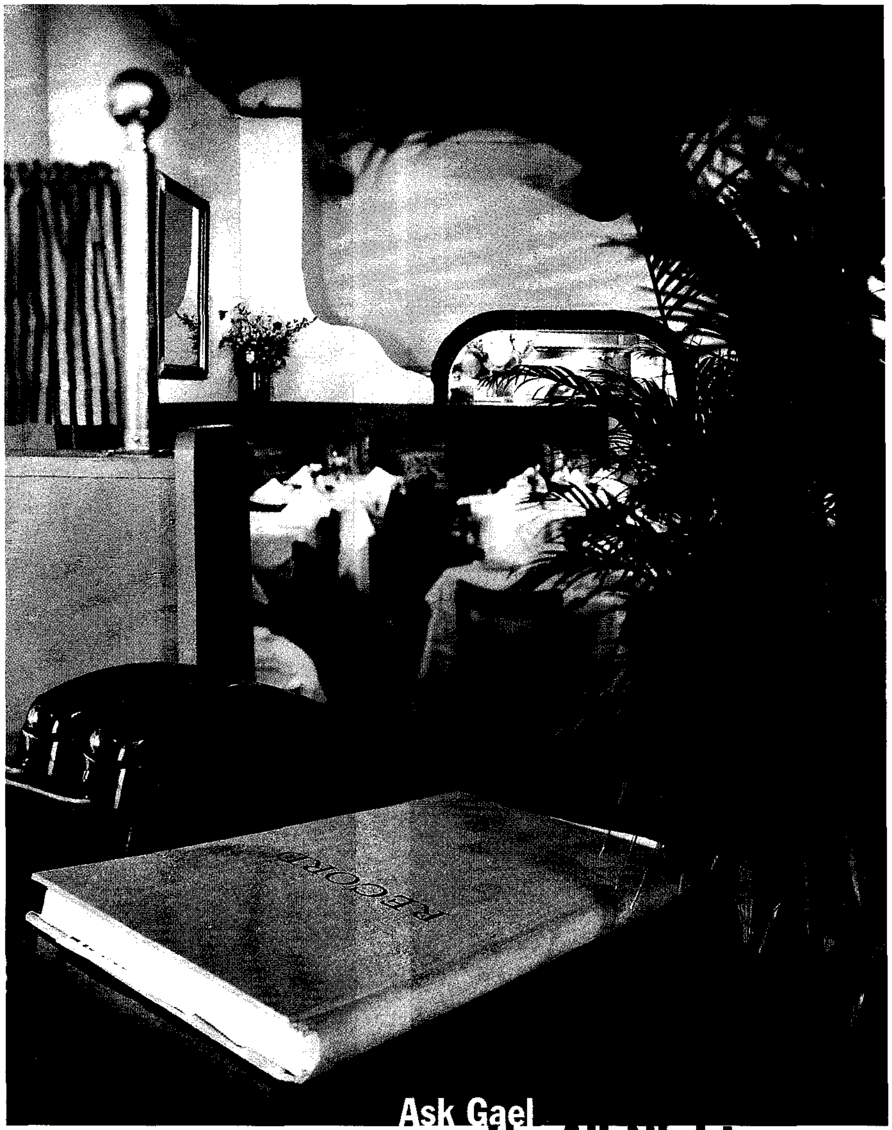


Ask Gael

Up All Night

Peking-duck pizza? Are you kidding?

Cozy and dim with flickering votives and pillows piled on banquettes, 13 Barrow St. is an instant hit. Chef John Tesar's bravura pan-cultural riffs are delicious, worth a detour even if the prices weren't near-philanthropic: Pastas, $7 and $8. The savory double-thick pork chop, just $13. Sparklingly fresh swordfish on lemongrass-scented Napa cabbage is a triumph. The $7 Peking-duck pizza—bizarre in concept, sensational in fact—could be a starter for four. And the house hopes to draw the late-late crowd with a bar menu that runs from 2 to 4 A.M.

Manhattan

Lower New York

Alison on Dominick—An impeccably turned-out room with blue banquettes and tender lighting. Perfectionist owner Alison Becker Hurt makes sure that all is well. *38 Dominick St., nr. Hudson St. (727-1188). (E) AE, CB, DC, MC, V.*

American Renaissance—The dining room of Eric Blauberg's grand restaurant in the American Thread Building looks like the monastery of the order of Saint Liberace. Chef Blauberg uses very of-the-moment infusions to create some of the freshest and most carefully prepared food in town. *260 W. Broadway, two blocks south of Canal St. (343-0049). (E) AE, MC, V.*

Baluchi's—Indian fare served in a cozy, comfortable atmosphere in the center of SoHo. Have a seat on a patchwork chair amid fantastic imported treasures. *193 Spring St., bet. Thompson and Sullivan Sts. (226-2828). Also, 1565 Second Ave., nr. 81st St. (288-4810). (M) AE, MC, V.*

Bo Ky—This very basic Chinatown spot has been dishing up delicious noodle soups to the neighborhood since before the Mees and Tang Tangs sprouted uptown. Expect to share a table. *80 Bayard St. (406-2292). (I) ($).*

Bouley—Born to French parents and raised on his grandparents' farm in Connecticut, David Bouley knows the basics of classic French cooking, but he's given them his own signature style. Reserve weeks in advance, especially for Friday or Saturday night. There's a prix fixe at lunch and a six-course degustation at dinner. *165 Duane St., nr. Hudson St. (608-3852). (E) AE, CB, DC, DS, MC, V.*

Chanterelle—Spare and elegant, virtually religious, this TriBeCa restaurant is a favorite among those who want a Big Deal. Chef David Waltuck runs a grand kitchen—seafood sausage, cold fruit soups, and anything he does with truffles in season. Wife Karen runs the front room with class and warmth. *2 Harrison St., at Hudson St. (966-6960). (E) AE, DC, DS, MC, V.*

Ecco—A beacon in the wilderness that is Chambers Street. Old-world charm and an excellent seasonal antipasto offering. The very charming narrow booths line the east wall, and tile floors take you back to the Gilded Age. *124 Chambers St., nr. Sixth Ave. (227-7074). (M) AE, CB, DC, DS, MC, V.*

Hudson River Club—From this Frank Lloyd Wright–ish dining room in the World Financial Center, you can see the Statue of Liberty. But then, the Hudson River figures prominently so many ways here. Chef Waldy Malouf uses farmers and their produce from along the Hudson River valley to reinvent traditional American fare. *4 World Financial Center (786-1500). (E) AE, DS, MC, V.*

Il Palazzo—Dine in the backyard to the murmur of waterfalls. Try homemade pastas and other Italian fare. *151 Mulberry St. (343-7000). (M) AE, DC, MC, V.*

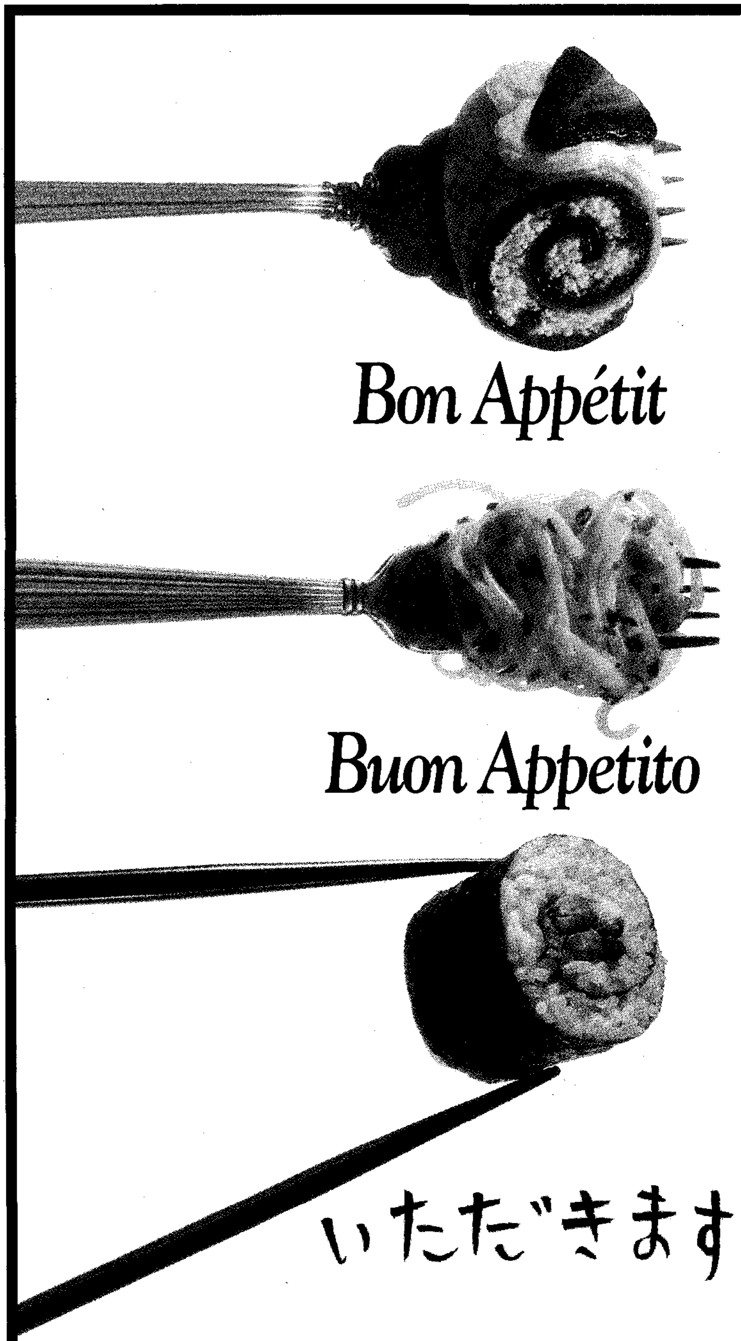
Kelley and Ping—The type of classy noodle house that could only exist—and thrive—in SoHo. *127 Greene St., nr. Prince St. (228-1212). (I–M) AE, MC, V.*

L'Ecole—This modern French bistro is unique in that its chefs are students from the French Culinary Institute. Special three- and five-course menus are available, so come with either an empty stomach or a doggie bag. Private parties. Closed Sundays. *462 Broadway, at Grand St. (219-3300). (M) AE, DC, MC, TM, V.*

Le Pescadou—This innovative Provençal bistro serves fresh seafood enhanced by a variety of infused oils. Oyster fans will find a wide variety of fresh ones. *18 King St., at Sixth Ave. (924-3434). (M) AE, MC, V.*

Montrachet—Owner Drew Nieporent now has three places in New York, including Nobu and Tribeca Grill, and another in San Francisco. But this is his baby—attractive, lively, and one of the first truly great restaurants in lower Manhattan. There's lunch on Fridays—try the Roquefort-and-pear salad—and dinner Monday through

Photograph by Bernd Auers.



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Saturday. *239 W. Broadway, nr. White St. (219-2777). (E) AE only.*

Nick and Eddie—If every neighborhood had a corner comfort-food port like this one, most of us would never leave. So we travel to this muted room with the other strivers, hustlers, strictly business types, and family-night-outers who flock to feel like part of the woodwork. *203 Spring St., at Sullivan St. (219-9090). (M) AE, MC, V.*

Nobu—The great Nobu Matsuhisa—actually, he's young, good-looking, and incredibly hip—has arrived in TriBeCa. And New Yorkers haven't tasted Japanese cooking like this—unless, of course, they've visited Matsuhisa's restaurant in L.A. *105 Hudson St. (219-0500). (E) AE, MC, V.*

Odeon—Downtown has fallen in love all over again with this TriBeCa institution. The bar's out of Dashiell Hammett, and the dining room gets everyone from the banker, his wife, and their 2-year-old to movie stars, artists, and assorted big-deal celebrities. *145 W. Broadway, nr. Thomas St. (233-0507). (M) AE, MC, V.*

Raoul's—The dull roar in this cavelike bistro—aging gracefully amid the high-strung Thoroughbreds of SoHo's restaurant racetrack—is a heartwarming sound. *180 Prince St., nr. Thompson St. (966-3518). (M) AE, MC, V.*

SoHo Kitchen and Bar—Grape nuts celebrate the 96-spigot Cruvinet, ordering flights of Cabernets or seven Pinot Noirs to taste and compare, but SoHo neighbors love it, too—for all those beers on tap, for the thin-crust pizza, for a glance at the game on the TV overhead. *103 Greene Street., nr. Prince St. (925-1866). (I) AE, CB, DC, MC, V.*

Tennessee Mountain—An 1807 landmark farmhouse, this BBQ joint serves up chicken and ribs that you're not likely to forget. Bring those breath mints and Handi-Wipes for all-you-can-eat on Monday night. *143 Spring St. (431-3993). (M) AE, MC, TM, V.*

Tribeca Grill—Though this spacious, brick-walled restaurant sometimes serves as canteen for the film execs (and movie stars) in offices upstairs, the creative American cuisine and lively bar scene make it a popular downtown destination. Known for its roasted meats and fish specials. *375 Greenwich St., at Franklin St. (941-3900). (E) AE, DC, MC, V.*

Zoë—Charmingly hosted, megadesigned, and packed at lunch. Exceptional American wine list and an eclectic menu featuring contemporary American dishes like crispy calamari with Vietnamese dipping sauce, wood-grilled Angus sirloin with basil mashed potatoes and bourbon sauce, and German chocolate cake with banana ice cream. *90 Prince St. (966-6722). (M) AE, CB, DC, MC, V.*

South Street Seaport

Cafe Fledermaus—Soups, salads, sandwiches, and other cold fare served in a glass-enclosed dining room on the promenade, with a view of the passing herd and the occasional street performer. *1 Seaport Plaza (269-5890). (I–M) AE, DC, MC, TM, V.*

Fulton Street Cafe—A teeming outdoor café on the cobblestone promenade is the highlight of this seafood restaurant. Stop by and watch the show. *11 Fulton St. (227-2288). (I) AE, CB, DC, MC, V.*

Ground Rules:

Here lie a few hundred of the city's more noteworthy restaurants, some *New York* advertisers among them. The price guide, admittedly imperfect, is as follows: (E) = expensive, $35 and over per place; (M) = moderate, $15–$30 per place; (I) = inexpensive, $15 and under per place.

Following each listing there is also a code indicating acceptable methods of payment: ($) = cash only, AE = American Express, CB = Carte Blanche, DC = Diners Club, DS = Discover, M = MasterCard, TM = Transmedia, V = Visa. "AE only" indicates that American Express is the only accepted charge/credit card.

Gianni's—A standout among the meager pickings at the Seaport. Good view of the people on parade, if that's important. Yes, an Italian menu. *15 Fulton St. (608-7300). (M) AE, CB, DC, MC, V.*

Harbor Lights—Comfort food in elegant French-ish environs with a breathtaking view of three bridges. *Pier 17, third floor (227-2800). (E) AE, CB, DC, DS, MC, TM, V.*

Liberty Cafe—Stadium-size oyster bar with a panoramic view of the East River and the harbor. The attached dining room also offers seafood and an astounding view of the financial district, the harbor, and the tangle of masts of the *Peking*, *Ambrose*, and *Wavertree* moored at the Seaport Museum. *Pier 17, third floor (406-1111). (M) AE, CB, DC, MC, TM, V.*

Macmenamin's Irish Pub—If you're not impressed by a magnificent view of the harbor from the outdoor deck, there's pub grub, a wide selection of beer, and televised sports. *Pier 17, third floor (732-0007). (I) AE, CB, DC, MC, V.*

North Star Pub—Stocked like a London pub, frequented by Wall Streeters and homesick tourists. Fish and chips and bangers and mash just about as close as you'll get to the real thing. *93 South St. (509-6757). (I) AE, DC, MC, V.*

Pedro O'Hara—Nouveau Mexican and barrel-size frozen drinks on the promenade. *Pier 17 (227-6735). (I–M) AE, DC, MC, V.*

Roebling's Bar and Grill—No view of the bridge designed by the namesake builder, but wood paneling and brass lend old-world charm to this second-floor sea grill. *11 Fulton St., in Fulton Market Bldg. (608-3980). (M) AE, CB, DC, DS, MC, TM, V.*

Sequoia—Comfort food amid the thematic collegiate yacht-club ambience. If only there were scull races in the East River, this would be the perfect vantage point. *Pier 17, 111 John St. (732-9090). (M) AE, CB, DC, MC, V.*

Sgarlato's Cafe—Italian cooking and a view of the three bridges that span the East River south of 59th Street. *Pier 17, promenade level (619-5226). (M) AE, CB, DC, DS, MC, V.*

Below 14th Street, East

Asti—This seventy-five year old Village mainstay epitomizes the concept of the singing waiter. Professional opera singers manage to carry a tune *and* serve orders of seafood fra diavolo, Maine lobsters, and Black Angus steak. *13 E. 12th St. (741-9105). (M–E) AE, CB, DC, MC, TM, V.*

Casanis—A shrine to French barroom bric-a-brac in the basement. A bistro that is as Paris was in the sixties. Yes, that was Jean-Paul Belmondo. *54 E. 1st St. (777-1589). (M) ($).*

Gotham Bar & Grill—Alfred Portale's kitchen, with its architectural ingenuity and whimsical creativity, serves as a finishing school for the city's all-star chefs before they launch their own careers. This awesome dining temple has long been a staple. *12 E. 12th St. (620-4020). (M) AE, CB, DC, DS, MC, V.*

Haveli—Haveli distinguishes itself from the Sixth Street strip, for its food as much as its upscale decor. Possibly the only East Village restaurant with an *intentionally* shattered windowpane. *100 Second Ave., nr. 6th St. (982-0533). (I–M) AE, CB, DC, MC, V.*

L'Udo—This cool, countrified French and Italian restaurant has rough-hewn walls with fascinating frescoes and outdoor seating. A good bet when you're in the mood for prosciutto di parma *and* hanger steak with shallots and potatoes, plus a creative selection of pastas, seafood and vegetable dishes. *432 Lafayette St. (388-0978). (M) AE, TM.*

Miracle Grill—This is what Bobby Flay did before Mesa Grill, and some regulars still prefer the low-key, casual atmosphere and the lively garden out back. The grilled vegetable plate surpasses most. *112 First Ave., nr. 7th St. (254-2353). (I–M) AE, MC, V.*

Rose Cafe—This quiet and casual American bistro draws a diverse crowd. One of the only places where you can go and sit on Fifth Avenue and not break the bank. *24 Fifth Ave., at 9th St. (260-4118). (M) AE, DS, MC, V.*

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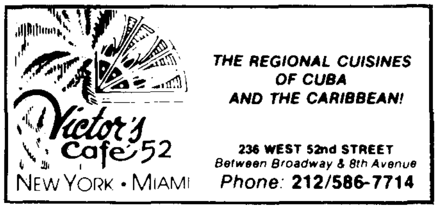
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pizza parlor besides Two Boots. The "mickey," a charred spud dripping with butter, shouldn't be missed. *83 First Ave., at 5th St. (388-0059). (I) AE, MC, V.*

Below 14th Street, West

Andalousia—This relatively undiscovered Village Moroccan rightly prides itself on its roster of tagines and couscous specials. B'stilla is a standout. *28 Cornelia St. (929-3693). (I) MC, V.*

Bar Pitti—This Tuscan trattoria, with tables spilling out onto the sidewalk, has simpler, cheaper food than Da Silvano next door, but it's just as good a spot to sip an espresso and watch the Village foot traffic. Great fettunta. *268 Sixth Ave., nr. Bleecker St. (982-3300). (I–M) ($).*

Da Silvano—Trattoria with tables out front converts this thoroughfare into a people promenade. Great food and views of the local color. Yes, that was Anna Wintour. *260 Sixth Ave., nr. Bleecker St. (982-2343). (M) AE, MC, V.*

El Charro Español—Heaps of thoughtfully prepared Spanish cooking. A sleeper worth getting in on. *4 Charles St., nr. Seventh Ave. (242-9547). (M) AE, CB, MC, V.*

Greenwich Cafe—Open around the clock with a menu that crosses every border. Try the veal couscous and the Mediterranean antipasto plate. *75 Greenwich Ave. (255-5489). (I–M) AE, DC, DS, MC, V.*

Le Zoo—The newest West Village scene, with lots of Left Bank ambience. The menu sticks to standards like poulet grand mère, saumon en croute, and cassolette. *314 W. 11th St. (620-0393). (M) AE, MC, V.*

Nine Muses Cafe—Cheerful Greek newcomer transforms this corner of the West Village into Mykonos, especially after a glass or two of ouzo. Try the fresh grilled octopus and fish brochettes. *569 Hudson St., at W. 11th St. (741-0009). (M) AE, DC, MC, TM, V.*

14th–42nd Streets, East Side

Alva—Bare lightbulbs evoke Thomas Edison, the namesake of this sleek spot invented by Charles Palmer and designer Fernando Saralegui, but the food is all very twentieth-century: crispy shrimp cocktail, cod-and-salmon cakes, veal stew, an exciting cheese course. *36 E. 22nd St. (228-4399). (E) AE, DC, MC, V.*

An American Place—This venerable midtown spot is to New York as Chez Panisse is to Berkeley. With his eclectic American menu, Larry Forgione made the national cuisine interesting again. *2 Park Ave., at 32nd St. (684-2122). (E) AE, DC, MC, V.*

Back Porch—Ideal spot for Murray Hill residents to meet for drinks alfresco and southwestern-flavored fare. Sit outdoors as long as the weather holds. *488 Third Ave., at 33rd St. (685-3828). (I) AE, DC, DS, MC, V.*

Bolo—There's nothing discreet about Bobby Flay's neo-Spanish cooking. In a room that reminds you of Gaudí by way of Pee-wee Herman, Flay turns out fiery, bold dishes like paella with duck as well as a perfectly cooked rack of lamb. *23 E. 22nd St. (228-2200). (M) AE, CB, DC, MC, V.*

Campagna—The *Late Show With David Letterman* crowd is at one table, Time Warner honchos are at another, and isn't that . . .? Despite the frenzy of having become Media Central, this smart little trattoria serves some of the most satisfying Italian food in Manhattan. Chef Mark Strausman is to thank for dishes like rabbit in polenta, gnocchi with wild mushrooms and truffle oil, and grilled tuna with beets. *24 E. 21st St. (460-0900). (E) AE, CB, DC, MC, V.*

i Trulli—A Southern Italian restaurant that aims to prove that tomato sauce is not crucial for survival, i Trulli succeeds with tasty focaccia, homemade sausage, tripe, and venison. In warm weather, the garden is a perfect midtown escape. *122 E. 27th St. (481-7372). (M) AE, DC, MC, V.*

Les Halles—Even though it hasn't been around forever, this utterly perfect re-creation of a Left Bank bistro seems like it has. This is the place to come for onion soup, steak frites, celeri rémoulade, crème caramel—that sort of thing. *411 Park Ave. So., bet. 28th and 29th Sts. (679-4111). (M) AE, CB, DC, MC, V.*

Live Bait—Southern-style home cooking that sticks to your ribs. Used to be that everyone and his mother had the baseball cap from this joint. Well known for a bar that reminds some of those bright college days. *14 E. 23rd St. (353-2400). (M) AE, TM.*

Mesa Grill—Chef Bobby Flay believes in big flavors and big portions. He developed his own signature style, borrowing from the flavors and ingredients of the American Southwest. Loud, stylish, and loads of fun. Great quesadillas. *102 Fifth Ave., nr. 16th St. (807-7400). (M) AE, DC, DS, MC, V.*

Park Bistro—Provençal offerings prepared and served with notable agility in an intimate—sometimes crowded—setting. *414 Park Ave. at 28th St. (689-1360). (M) AE, CB, DC, MC, V.*

Union Square Cafe—The careful service, human-scale dining rooms, and peerless California café cuisine make this one of the best restaurants in the city. *21 E. 16th St. (243-4020). (M) AE, DC, MC, V.*

14th–42nd Streets, West Side

Bright Food Shop—A Chelsea luncheonette with an innovative, healthy Mexican menu with Asian influences. Excellent desserts and a great selection of Mexican fruit sodas. *216 Eighth Ave., at 21st St. (243-4433). (I–M) ($).*

Bryant Park Grill—This long-awaited restaurant on the edge of the city's prettiest pocket park has been mobbed from day one. Go at an off-hour for Caesar salad, New York steak, soft-shell crabs, and scallion pancakes. *40th St., between Fifth and Sixth Aves. (840-6500). (M–E) AE, DC, MC, V.*

Cafe Americanstyle—An ideal rest stop for Lord & Taylor shoppers, whether they're simply grabbing a bite or resting their weary feet for hours. American fare in a simple setting. A welcome respite from the unruly retail throng. *424 Fifth Ave., nr. 39th St. (391-3344). (M) AE, DC, DS, MC, V.*

Cal's—A converted warehouse in the Flatiron district serving Continental Mediterranean fare in a relaxed, loft-like atmosphere. The bar menu's burger is one of the best. *55 W. 21st St. (929-0740). (M) AE, CB, DC, DS, MC, TM, V.*

Da Umberto—Low-key Chelsea façade belies the extraordinary Italian offerings inside. Getting a table is no small task, especially in the evening. This is a Euro–New York crossroads. A mad cacophony of laughter and chatter in Brooklynese and Roman. Don't dress down. *107 W. 17th St. (989-0303). (E) AE only.*

Don Giovanni—A casual west-Chelsea spot serving rustic Italian fare like brick-oven pizza, pasta, and homemade desserts. Lively outdoor café and an open kitchen. *214 Tenth Ave., nr. 22nd St. (242-9054). (I) AE, MC, V.*

Luma—Luma used to be famous for its nutritional asceticism: no meat, no fat, no fun. Now the only restriction is the chef's efforts to use organic ingredients. Butter, beef, and crème brûlée abound. Enjoy. *200 Ninth Ave., at 22nd St. (633-8033). (E) AE, DC, DS, MC, V.*

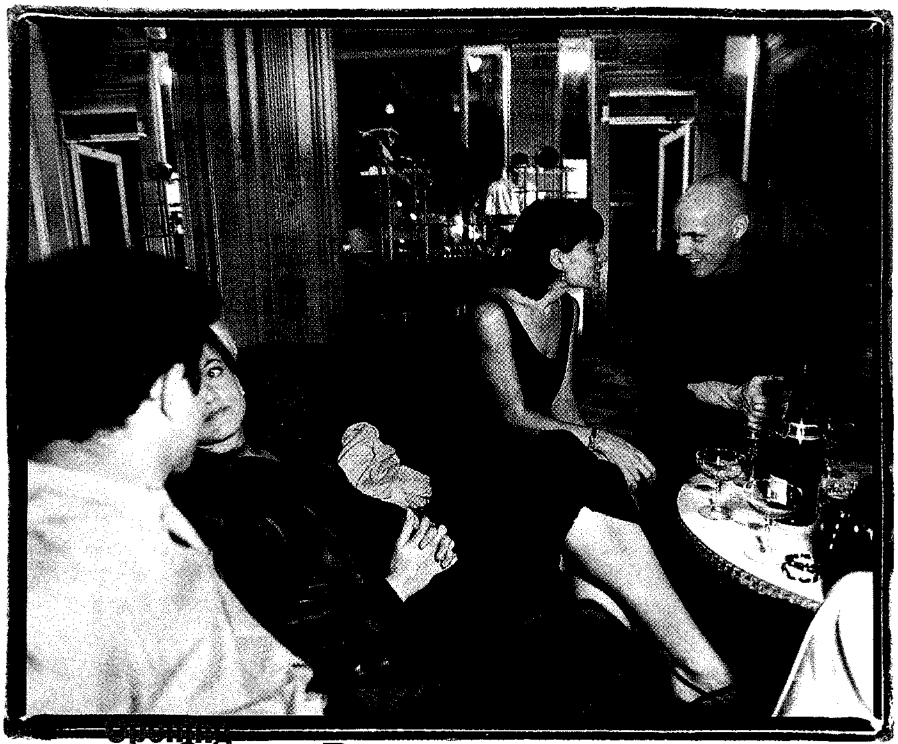
Moran's—Charming and timeless New York City pub that's been around for 38 years. The friendly staff is, you guessed it: Irish. *146 Tenth Ave., at 19th St. (627-3032). (M) AE, DC, MC, V.*

43rd–56th Streets, East Side

Ambassador Grill—Contemporary cuisine with global accents befitting the U.N. bigwigs who stop by for lunch. Friday-night seafood fest offers an unlimited raw bar. Yes, that was Jacques Cousteau. *44th St. in the U.N. Plaza–Park Hyatt (702-5014). (M) AE, CB, DC, DS, MC, V.*

Bull & Bear—As the name suggests, a good-old-days watering hole and steakhouse for a strictly business crowd. The dark-wood club ambience draws a well-suited crowd for dinner that stays for drinks at the bar. *301 Park Ave., entrance on Lexington Ave. at 49th St. (872-4900). (M) AE, DC, MC, V.*

Cafe Centro—A big, shiny brasserie-cum-café in the lobby of the MetLife Building; there's inventive cooking going on here, and the joint is as fun and good as non-expensive midtown gets. In the



Opening

Oyster Bar

Former Raoul's maître d' Stephen Brown now has a forties-ish bistro of his own. The Pearl Room's background blues and old-style highballs accompany ex–Petrossian chef Joseph Pace's perfectly great seafood. 131 Duane Street.

loud little Beer Bar, get one of the best hamburgers in town. Closed Sunday. *200 Park Ave., 45th St. at Vanderbilt Ave. (818-1222). (M) AE, DC, MC, V.*

Chiam—A contemporary, elegant midtown setting for nouvelle Chinese. Try savory renditions of standards like Peking duck or such original creations as Grand Marnier prawns and squab soong. *160 E. 48th St. (371-2323). (I–M) AE, CB, DC, MC, V.*

Denim & Diamonds—Above all else, this southwestern grill and dance hall is a destination if you're in midtown and like to dance. The Texas-style barbecue is there if you work up an appetite. *511 Lexington Ave., nr. 48th St. (371-1600). (I) AE, MC, V.*

The Four Seasons—Philip Johnson designed this cathedral of modernity. Picasso did the tapestry. And the place remains a classic 30 years later. The Grill Room is where the term *power lunch* got its start in the seventies. The pool room is where the rest of us go for achingly expensive fare like foie gras and figs and chocolate velvet. *99 E. 52nd St. (754-9494). (E) AE, CB, DC, MC, V.*

Fresco—It's a family affair: The Scottos, including broadcasting star Rosanna, have created a room where you'll find stars at your feet and hearty portions of modern Tuscan fare (rich homemade pasta, thin and crispy grilled pizza, chops and fish) on the table. *34 E. 52nd St. (935-3434). (M) AE, DC, MC, V.*

Giambelli 50th Ristorante—Elegant Northern Italian fare served in a warm and cozy atmosphere. *46 E. 50th St. (688-2760). (M) AE, CB, DC, MC, V.*

Lespinasse—Marie Antoinette, where are you? This ultra-formal dining room in the St. Regis Hotel—think Versailles and you get the rococo drift—is where you'll find Gray Kunz's inventive Franco-Oriental cooking. The $46 prix fixe at lunch is a gentle introduction to exactly what wonders chef Kunz can perform. *2 E. 55th St., in the St. Regis Hotel (753-4500). (E) AE, CB, DC, MC, V.*

Lutèce—The name is still synonymous with dishes like Dover sole, cassoulet, and rack of lamb. After three decades of defining traditional French cuisine, master chef André Soltner ceded the reigns to relative innovator Eberhard Müller. The kitchen still astonishes. *249 E. 50th St. (752-2225). (E) AE, CB, DC, MC, V.*

Monkey Bar—David Rockwell's glamorous renovation of this landmark bar retains the original murals and sconces. The Mediterranean-influenced American menu boasts specialties like chili-rubbed swordfish and baked Alaska. *60 E. 54th St. (838-2600). (E) AE, DC, MC, V.*

Morton's of Chicago—This midwestern import has taken Manhattan by storm, winning converts with its tender double porterhouse and men's club charm. Hard to believe it's a chain. *551 Fifth Ave., at 45th St. (972-3315). (E) AE, DC, MC, V.*

Oceana—Fish-savant Rick Moonen's extensive and excellent seafood menu make this room, reminiscent of the dining cabin on an elegant ocean liner, a favorite for business lunches and romantic evenings alike. The new upstairs bar is a perfect retreat for cocktails and seafood snacks in midtown. *55 E. 54th St. (759-5941). (E) AE, DC, MC, V.*

San Pietro—A popular midtown Southern Italian, with a comprehensive menu and a chef who renders fine renditions of fish, pasta, and wild game. *18 E. 54th St. (753-9015). (E) AE, DC, MC, V.*

Shinbashi—Authentic Japanese cuisine, including tempura, sukiyaki, teriyaki, and sushi, served in elegant surroundings. *280 Park Ave., at 48th St. (661-3915). Also, 141 E. 48th St. (752-0505). (M) AE, CB, DC, MC, V.*

Smith & Wollensky—Carnivores keep this popular steakhouse jumping. All wood and brass, it has the look of a private men's club, the noise of a locker room, and a serious wine cellar. *Third Ave. at 49th St. (753-1530). (M) AE, CB, DC, DS, MC, V.*

Tatou—Gilded-plaster satyrs, bubble-toting cherubs, jazz onstage, and American fare with Continental touches. The dinner crowd comes to rubberneck and dance. Wednesday through Saturday there's a carnival-inspired cabaret. *151 E. 50th St. (753-1144). (M–E) AE, CB, DC, DS, MC, TM, V.*

Tropica—Always packed at lunch, but squeeze in at the bar and order the salmon and a glass of tropical iced tea. The dining room serves the most

Photograph by Barry Munger.

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imaginative seafood in town, but be sure to go on a weekday—the restaurant, located in the lobby of the MetLife Building, is closed Saturday and Sunday. *200 Park Ave., nr. 45th St. (867-6767). (M) AE, CB, DC, DS, MC, V.*

Vong—Wow! This is Thai to die for. Chef Jean-Georges Vongerichten's little Third Avenue–by–way–of–Bangkok palace was designed by architect David Rockwell, and it's a showy temple indeed—there's gold leaf on those walls. The menu's full of wonders, starting with the crab rolls and coconut-milk-and-galangal soup. *200 E. 54th St. (486-9592). (E) AE, CB, MC, V.*

43rd–56th Streets, West Side

Adrienne—The Art Nouveau elegance and hush make this a perfect spot for an illicit tryst or a business lunch. A United Nations of flavors. *700 Fifth Ave., at 55th St., in the Peninsula. (247-2200). (M) AE, CB, DC, DS, MC, V.*

American Festival Cafe—Lunch inside this glamorized eatery with rotating American folk art. Skaters in winter and a garden in the summer and early fall make for fierce window-seat competition. Seven hours' free parking after 5:30 P.M. *Rockefeller Plaza, 20 W. 50th St. (246-6699). (M) AE, DC, MC, V.*

Bello—Locals flock here for generous portions of well-priced Northern Italian served in a casually elegant atmosphere. Free parking from four till closing. *863 Ninth Ave., at 56th St. (246-6773). (M) AE, DC, MC, V.*

Bombay Palace—This casually elegant Indian restaurant has been serving its refined versions of tandoori lobster, lamb kandhari, and chicken kashmiri to a midtown office crowd for years. Try the excellent selection of Indian breads. *30 W. 52nd St. (541-7777). (M) AE, MC, V.*

Broadway Joe—Located in a townhouse on Restaurant Row, this steakhouse serves a fourteen-ounce prime rib but also delivers fresh seafood and pasta for the omnivore. Hirschfeld caricatures cover the walls, so come find your NINAS while you dine. Free dinner parking. Private parties. *315 W. 46th St. (246-6513). (M–E) AE, DC, DS, MC, TM, V.*

Century Cafe—Theater-district cafe popular among actors and fans alike, with a prix-fixe menu and American fare like filet mignon and grilled salmon. *132 W. 43rd St. (398-1988). (M) AE, CB, DC, MC, V.*

Restaurant Charlotte—Offers a refuge from the hubbub and hustle of Times Square. Consistent American cuisine in a postmodern setting. *145 W. 44th St., in the Hotel Macklowe (789-7508). (M–E) AE, DC, MC, V.*

Ciao Europa—Midtown Italian in an elegant, castlelike setting, with ceiling-high murals painted in 1937. Regulars swear by the pasta and desserts. *63 W. 54th St. (247-1200). (E) AE, DC, DS, MC, V.*

Cité—An extravagant French steakhouse, marble and pewter with blazing chandeliers, and a more affordable grill next door. *120 W. 51st St. (956-7100). (M–E) AE, CB, DC, DS, MC, V.*

Darbar—Indian cuisine fit for a king and an affordable all-you-can-eat buffet lunch seven days a week. *44 W. 56th St. (432-7227). (M) AE, DC, MC, TM, V.*

Dish of Salt—Dependable Cantonese cuisine for the nine-to-fivers who gather at the bar under this vaulted ceiling after work. A piano player bangs out show tunes every night. *133 W. 47th St. (921-4242). (M) AE, DC, MC, V.*

"44"—Still the first stop for the officers of the Condé Nast empire. Deeply plush, windowless décor feels like the center of the Earth. Given the theatricality, surprisingly terrific food. *44 W. 44th St., in the Royalton (944-8844). (E) AE, CB, DC, MC, V.*

Frankie and Johnnie's Steakhouse—The oldest speakeasy in the city. In the same location in the theater district since 1926. Try the steaks and the chops. Yes, that was Tom Selleck. *269 W. 45th St. (997-9494). (M) AE, DC, MC, V.*

La Primavera—Theater-district Northern Italian offering prix-fixe dinners and house specials like veal porcini, fettuccine salmonati, and scallopine con porcini. *234 W. 48th St. (586-2797). (E) AE, MC, V.*

La Reserve—Justifiably crowded during pre-curtain times; stop by during odd hours for sophisticated French offerings and environs. *4 W. 49th St. (247-2993/299). (E) AE, DC, MC, V.*

La Veranda—Northern Italian food. A popular spot in the theater district offering generous portions of fish, seafood, veal chops and pasta. *163 W. 47th St. (391-0905). (M) AE, CB, DC, MC, V.*

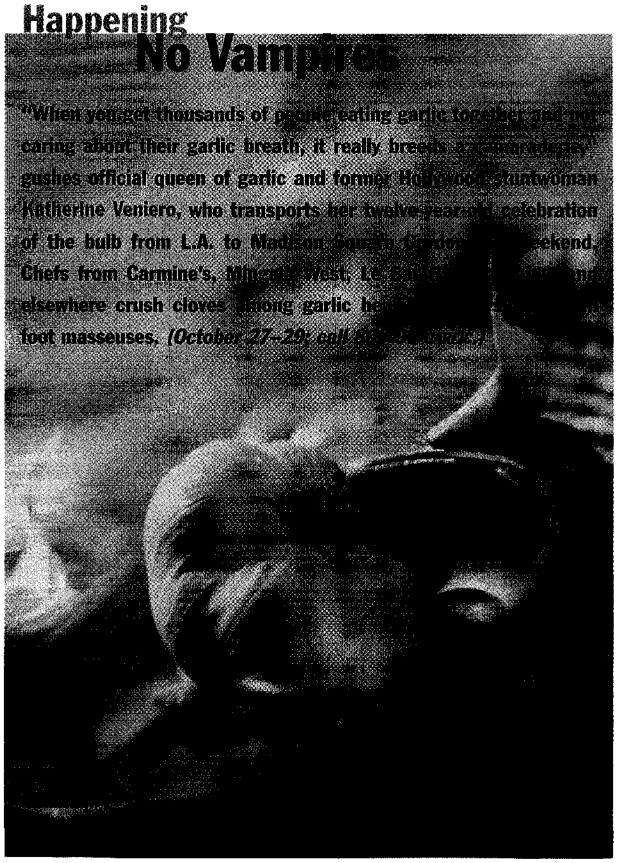
Langan's—American cuisine in a clublike setting. Food ranges from steaks to crab cakes and seafood. A trendy, well-heeled crowd at the much-frequented bar mixes with theatergoers in the dining room. *150 W. 47th St. (869-5482). (M) AE, CB, DC, MC, V.*

Lattanzi—Reliable Italian in a romantic garden. Go when there's no danger of a curtain rising or falling soon for special attention. *361 W. 46th St. (315-0980). (M) AE only.*

Le Bernardin—French-born Eric Ripert carries forth the quest of his predecessor, the late Gilbert Le Coze, for the world's most spectacular seafood. His ambitious signature dishes—scallops and foie gras with truffles, Spanish-style mackerel in Jerez vinegar, saddle of monkfish—have already won a very loyal following. *155 W. 51st St. (489-1515). (E) AE, DC, MC, V.*

Le Rivage—Pretheater bistro: reasonable prices, efficient service, and satisfying fare. *340 W. 46th St.*

Happening



No Vampires

"When you get thousands of people eating garlic together and not caring about their garlic breath, it really breeds a camaraderie," gushes official queen of garlic and former Hollywood stuntwoman Katherine Veniero, who transports her twelve-year-old celebration of the bulb from L.A. to Madison Square Garden [illegible] weekend. Chefs from Carmine's, Mingala West, Le Ba[illegible] elsewhere crush cloves among garlic he[illegible] foot masseuses. *(October 27–29; call 5[illegible].)*

Photograph by David Sacks/FPG.

(765-7374). (M) AE, MC, V.

Osteria al Doge—Cheerful restaurant in the theater district serving fine Northern Italian cuisine, with a menu that includes frito mixto, risotto, and a variety of pizzas and pastas. *142 W. 44th St. (944-3643). (M) AE, DS, MC, V.*

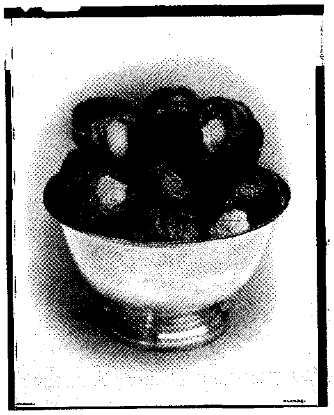
Patsy's—If it's good enough for Frank, it's good enough for you. Upscale Neapolitan eatery rooted in the glorious fifties. *236 W. 56th St. (247-3491). (M) AE, CB, DC, DS, MC, V.*

Pierre au Tunnel—French the way it used to be (the place is 41 years old), and thoroughly charming, reliable, and comforting. *250 W. 47th St. (575-1220). (M) AE, MC, V.*

Pig and Whistle—This is midtown's answer to an Irish bar. A business clientele and a coming-and-going-to-the-theater crowd can find Irish specialties—both solid and liquid—here. *165 W. 47th St. (302-0112). (M) AE, MC, V.*

Rainbow Room—"Where troubles melt like raindrops," boasts this perch in the sky. The restaurant is 65 stories up and more than 60 years old, and its stellar views of New York give it reason to gloat. Romantic, with a solid Continental menu. Jacket and tie required. *30 Rockefeller Plaza (632-5000). (E) AE, DC, MC, V.*

Ruth's Chris Steakhouse—A steak cooked in butter is the centerpiece of this successful upscale chain's take-no-prisoners march east across the country. Steak served in a series of connected, muted, and wood-paneled dining rooms. *148 W. 51st St. (245-9600). (E) AE, DC, MC, V.*



Takeout **D'Artagnan's French *Kisses, Armagnac-drenched prunes* stuffed with exceedingly rich foie gras—an ultra-luxurious combination that actually works (in small doses)—are available for the first time in gift packages of six at Balducci's, Zabar's, Citarella, and Agata & Valentina.**

The Sea Grill—Plush, cozy dining room open to garden tables in the summer and offers a view of the Rockefeller Center skating rink in winter. The serving team does cartwheels toting crab cakes with two sauces, mint-touched carpaccio of yellowfin-tuna mignon, and swordfish steak at premium prices. *Rockefeller Plaza, 19 W. 49th St. (246-9201). (E) AE, DC, MC, V.*

Stage Delicatessen—A landmark deli that serves gigantic sandwiches, every one of which is worth returning for. *834 Seventh Ave., nr. 54th St. (245-7850). (I) AE, MC, V.*

'21' Club—The new, old, younger '21' has lost its hauteur at the door but not its toys in the artfully restored saloon. Club classics alongside contemporary whimsy at prices that stagger, but from 10:30, supper is a bargain. *21 W. 52nd St. (582-7200). (E) AE, CB, DC, MC, V.*

57th–60th Streets

Contrapunto—Join the queue in this good-looking, second-story pastaria for slightly Americanized Italian classics. *200 E. 60th St. (751-8616). (M) AE, CB, DC, DS, MC, TM, V.*

Fifty Seven Fifty Seven—The country's entertainment-industry glitterati make themselves right at home at I. M. Pei's monumental dining room. Susan Weaver is one of the only working chefs to combine contemporary presentation and technique with classic Provençal on one plate. The weekend bar scene puts the concept-hotel bar scene to shame. *57 E. 57th St. (758-5700). (E) AE, CB, DC, MC, V.*

Les Célébrités—Plush and old-fashioned, this imposing dining room in the Essex House on Central Park South also happens to have a very fine kitchen. Dinner only. *160 Central Park So. (484-5113). (E) AE, CB, DC, DS, MC, V.*

The Manhattan Ocean Club—Savor your seafood in an elegant dining room decorated with Picasso ceramics and Brazilian-red-cherry floors. *57 W. 58th St. (371-7777). (E) AE, CB, DC, DS, MC, V.*

March—This small townhouse feels homey and romantic. Try confit and grilled duck touched with sweet and savory chutneys or Atlantic salmon with Middle Eastern spices and aïoli. *405 E. 58th St. (754-6272). (E) AE, CB, DC, MC, V.*

Petrossian—Fast food for the very rich in an Art Deco setting with carved frosted glass, mink-trimmed banquettes, and period bronzes—lean flappers with leaner wolfhounds. *182 W. 58th St. (245-2214). (E) AE, CB, DC, MC, V.*

Rosa Mexicano—Did someone say "fresh-pomegranate margarita"? Yes, someone did. What's more, this spot prepares your guacamole tableside (a south-of-the-border hibachi?). Some of the tastier gourmet Mexican in the city. *1063 First Ave., at 58th St. (753-7407). (M) AE, CB, DC, MC, V.*

San Domenico—Toques off to owner Tony May, who may have done more for the cause of serious Italian cooking in New York than any other single restaurateur. His dining room is formal, and the food is wonderful. *240 Central Park So. (265-5959). (E) AE, CB, DC, MC, V.*

Above 60th Street, East Side

Arizona 206—Innovative southwestern, situated amid a cluster of movie theatres, and spitting distance from Bloomingdale's. Adobelike setting with fireplace and active sort-of-singles bar. Ideal spot for a drink or a feast. *206 E. 60th St. (838-0440). (M) AE, MC, TM, V.*

Baraonda—When the rest of the neighborhood is dark, this elegant Northern Italian hot spot is just starting to glow. The Rangers celebrated their Stanley Cup victory here, and yes, that was George Michael. *1439 Second Ave., at 75th St. (288-8555). (M) ($).*

Cafe Crocodile—A French Mediterranean bistro with dishes ranging from Provençal to Moroccan. An intimate, romantic restaurant in a townhouse crowded with flowers and oil paintings. Serious foodies from the neighborhood and the occasional gaggle of well-informed Euro-tourists. *354 E. 74th St. (249-6619). (M) AE.*

Cafe Nosidam—Italian-American fare, and a people-watchers' paradise. *768 Madison Ave., nr. 66th St. (717-5633). (M) AE, MC, V.*

Campagnola—Country-style Italian fare for the neighborhood—the whole neighborhood. *1382 First Ave., at 74th St. (861-1102). (M) AE, CB, DC, DS, MC, V.*

China Fun—Bustling noodle house, with authentic Chinese dim sum, seasonal specials, and weekend brunch. Perfectly situated for post-movie dining. *1239 Second Ave., at 65th St. (752-0810). (I) AE, MC, V.*

Ci Vediamo—Almost like two restaurants in one, this Northern Italian has a modern downstairs that caters to a younger crowd and a cozy upstairs where the older crowd likes to linger. Good-size portions and reliable food make this an Upper East Side staple. *1431 Third Ave., at 81st St. (650-0850). (M) AE only.*

Dakota Bar & Grill—Casual, contemporary American with creative renditions of standard dishes like herb-grilled chicken with roasted garlic sauce, mashed potatoes, and pumpkin seed brittle, and grilled salmon with a green-horseradish-and-honey glaze. Award-winning wine list and an excessively long bar. *1576 Third Ave., nr. 88th St. (427-8889). (M) AE, DC, DS, MC, TM, V.*

El Pollo—This Peruvian chicken joint has stuck with its simple, minimal menu, to the benefit of this otherwise barren neighborhood. Potatoes come four ways, but you can't miss with the incredible curly fries. *1746 First Ave., nr. 90th St. (996-7810). (I) AE, CB, DC, MC, V.*

Elaine's—Primarily a clubhouse for the city's notables and wannabes. A table here is considered a badge of honor by some. While discussing the issues of the

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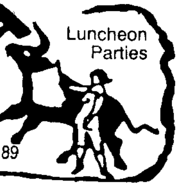

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day, try American fare for very busy people. *1703 Second Ave., bet. 88th and 89th Sts. (534-8103). (M) AE, DS, MC, V.*

Hi-Life Restaurant & Lounge—A seamless fusion of a steakhouse and an ocean-liner lounge. The dining room's landscape is speckled with round booths so big and luxurious that they seem structural. This place has two gears: As the evening wears on, the young-moms-with-strollers eatery gives way to an East Side hot spot complete with a sushi bar. *1340 First Ave., at 72nd St. (249-3600). (M) AE, DC, MC, V.*

Le Cirque—In the heady eighties, *haute* fashion, finance, and cuisine collided here. Owner Sirio Maccioni still orchestrates a lively scene, and Sylvain Portay still believes in the magic of foie gras and crème brûlée. *58 E. 65th St. (794-9292). (E) AE, CB, DC.*

Letizia—Upper East Side neighborhood Italian that treats everyone like a local. Try unusual pasta dishes like the half-moon ravioli filled with shrimp and broccoli rabe. *1352 First Ave., nr. 72nd St. (517-2244). (E) AE, DC, DS, MC, V.*

Lex—A spot for ladies who lunch, in exactly the right neighborhood. Lots of comfy food like club sandwiches, pot pies, beef stew, and brownies. *133 E. 65th St. (744-2533). (E) AE, MC, V.*

Mark's—Decked out like an English library, with plump, tasseled pillows to nest against. Fine East-West cooking and first-rate desserts. *25 E. 77th St., in the Mark Hotel (879-1864). (E) AE, CB, DC, MC, V.*

Marti Turkish Restaurant—Kebabs 'R' Us, and the stuffed cabbage is good, too. A dining room that seats 200 people, complete with live music and wandering belly dancers. There is also a "special party room." *1269 First Ave., nr. 68th St. (737-5922). (I) AE, CB, DC, MC, TM, V.*

Mulholland Drive Cafe—A very singles-bar scene that breeds a room full of regulars who stay for Italian-accented American meals with a California feel. Settle into comfortable banquettes and listen to live jazz. Yes, that was Patrick Swayze, but that figures—he owns the place. *1059 Third Ave., at 63rd St. (319-7740). (M) AE, DC, MC, TM, V.*

Nicola's Restaurant—This popular Northern Italian restaurant has a loyal neighborhood following who return as much for the fine Northern Italian fare as the cozy atmosphere of the clubby wood-paneled dining room. *146 E. 84th St. (249-9850). (M) AE only.*

Park Avenue Cafe—A polished, countrified American café for business lunches and off-duty get-to-know-yous in the evening. Chef David Burke makes the tired catchall "American fare" sing, and keeps the *haute* neighbors rapt with signature dishes like rack of lamb and his swordfish chop. *100 E. 63rd St. (644-1900). (E) AE, DC, DS, MC, V.*

Post House—Clubby and comfortable, this handsome dining room specializes in good quality and big portions. The peppery Cajun-style steak is a favorite, especially with a side order of French fries or onion rings. There are dishes with decidedly less cholesterol—poached salmon, say, or lemon chicken—but this isn't a place to watch your waistline. Seriously. *28 E. 63rd St., in the Lowell Hotel (935-2888). (E) AE, CB, DC, DS, MC, V.*

The Restaurant at the Stanhope—You're standing on the steps of the Metropolitan Museum, parched, exhausted, and in search of that perfect watering hole. The Stanhope is back, serving tasty American fare. *995 Fifth Ave., at 81st St. (288-5800). (M) AE, DC, DS, MC, V.*

Sign of the Dove—Because the room is lush and romantic, this restaurant has sometimes been overlooked in the pantheon of memorable New York institutions. Right now, chef Andrew D'Amico is among the city's best, turning out eclectic cuisine that draws from influences all over the world. The prix fixe lunch is a good way to test D'Amico's talents. *1110 Third Ave., at 65th St. (861-8080). (M) AE, MC, V.*

Sorvino's—This Upper East Side Italian restaurant offers traditional fare in a cozy, elegant environment. Try the pasta with blue-crab sauce and the grilled veal chops with porcini mushrooms. Yes, that was Woody Allen. *1294 Third Ave., nr. 74th St. (744-5924). (M) AE, DC, MC, TM, V.*

Tastings
Beer Harvest

For your consideration, and your Oktoberfest: a group of strange yet masterful German brews, each newly imported (by B. United International), each creating its own, unique mood—and most available at D.B.A. 41 and Zip City. Schneider Weisse, a cloudy wheat ale, pours out darker than other wheats, and it's more rounded, starting clovey-banana-sweet (even the foam is scrumptious) but mellowing, drying, so that you simply must drink more. Proceed from wheat to rye and Schierlinger Roggen: burnt-umber, toasty, sweet, and oily but drying out so quickly it will startle you, ending with the faintest seedy-sourness of rye, fairly hollering for a sandwich and a pickle. Next: St. Georgen Bräu Keller Bier, a splendidly hopped-up lager—it makes mass-market German beers like Beck's seem anorectic. Aecht Schlenkerla Rauchbier is a smoked (rauch) beer, heady with beechwood, a barbecue in a bottle. Aventinus, a wheat doppel bock, is the masterpiece: luxurious with chocolate-raisininess but cut by the acids of the wheat, stopping far short of candy, lifted up in the finish by that singing, clovey German yeast. Can a beer so rich be sprightly? You must taste it to believe it.

Exotic seasonals for autumn: Brooklyn Brewery's Black Chocolate Stout (by Garrett Oliver) has no actual chocolate, but it's almost laughably fat, mouth-coating, swaggering with alcohol, the chocolate-malt flavor so deep that it borders on licorice. From the West Coast comes Buffalo Bill's Pumpkin Ale: watery, with a hint of allspice. Better and more dramatic is the creamy, nutmeg-infused Smiling Pumpkin Ale at the marvelous Heartland brewpub. For $10, you can carry out a "growler" and be the hit of your Halloween party.

David Edelstein

Above 60th Street, West Side

Cafe des Artistes—A smartly run, wonderfully romantic bistro with frolicking nudes on the walls. Open and serving all the time. Stop in before or after a jaunt to Lincoln Center. *1 W. 67th St. (877-3500). (M–E) AE, CB, DC, MC, V.*

China Fun—Oodles of noodles, every which way, plus dim sum and Cantonese barbecue dishes. Try the Shanghai weekend brunch. *246 Columbus Ave., nr. 71st St. (580-1516). (I) AE, MC, V.*

Gabriela's—Real Mexican, promise. Don't come here for bulging burritos, but for fragrant chicken soup, steamed tamales that taste like corn, and tender pork marinated in Seville orange juice and spices. Try the *licuados*, fruit shakes, and the *aguas frescas*, fresh-fruit drinks, to cool off. *685 Amsterdam Ave., at 93rd St. (961-0574). (I–M) AE, MC, V.*

Hi-Life Bar & Grill—Big-city brasserie with retro feel. During the week, the mahogany French doors, an overstuffed banquette, and the oversize goldfish tanks provide a cozy refuge for the neighborhood. Fine food that ranges from steamed dumplings to strawberry sundaes. After dinner every weekend, a D.J. tilts the place toward a party. *477 Amsterdam Ave., at 83rd St. (787-7199). (M) AE, DC, MC, V.*

La Caridad—Chino-Latino soul food in a neighborhood notoriously devoid of restaurant personality. Mammoth portions, enormous lines. *2199 Broadway, at 78th St. (874-2780). (I) ($).*

Londel's—Food cooked soulfully on a blooming strip off Strivers Row. Live music most nights and velvet rope at the front door create an ambience not often associated with home cooking. Try the smothered pork chops, but be forewarned: Everything's cooked to order—*slow*-cooked to order. *2620 Frederick Douglass Blvd., at 140th St. (234-6114). (I–M) CB, DC, DS, MC, V.*

M&G Diner—Dropping-off-the-bone short-rib sandwiches at the counter and low-key comfort. Jukebox is worth scanning. *383 W. 125th St. (864-7326). (I) ($).*

Ottoman Cuisine—This offshoot of a restaurant in Istanbul serves authentic Turkish fare like creamy tarama, fresh dolma, savory lamb and chicken kebabs, and lamb shank with eggplant and tomato. *413 Amsterdam Ave., nr. 80th St. (799-6363). (I–M) AE, MC, V.*

Picholine—Chef Terrance Brennan's French-Mediterranean cuisine is as beautiful to look at as it is delicious to eat. Try the risotto, smoky with tender duck and wild mushrooms, and velvety foie gras with peach coulis, and save room for a glass of port to accompany the amazingly rich and well-chosen cheese course. *35 W. 64th St. (724-8585). (E) AE, DC, MC, V.*

Rain—Tamed for American consumption, the spices at this Upper West Side Thai restaurant are fragrant rather than fiery, but that doesn't detract from the appeal of dishes like pad Thai, prawn salad, and curried beef. *100 W. 82nd St. (501-0776). (M) AE, DS, MC, V.*

Sylvia's—A staple of the neighborhood, with a tradition and ambience strong enough to draw loyal customers from uptown and downtown. Live entertainment that truly aids digestion. *328 Lenox Ave., bet. 126th and 127th Sts. (996-0660). (I) ($).*

Wells—A talked-about chicken-and-waffle combination. One way or another, this restaurant has been a neighborhood mainstay for nearly 60 years. *2247 Adam Clayton Powell Jr. Blvd., at 132nd St. (234-0700). (M) AE, MC, TM, V.*

West 63rd Street Steakhouse—Mahogany tables and red suede walls make this nice-ified steakhouse less stultifying than its midtown brethren. Twen-

Photographs by Steve Wisbauer(5).

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ty-foot ceilings allow for a spectacular view of Lincoln Center, and there are seafood and pasta for those who enjoy the company of a meat-eater. *44 W. 63rd St. (246-6363). (M) AE, DC, MC, V.*

Brooklyn

Cucina—A labor of love. Northern Italian in an elegant and very well appointed room. Sensational antipasti. *256 Fifth Ave., nr. Garfield Pl. (718-230-0711). (M) ($).*

Gargiulo's—On its own block, with a fortress to fend off the encroaching pathos of Coney Island. Great food and service passed down through the family. The 100-foot Styrofoam octopus is gone, a casualty of the recent renovation. When pressed, Louis Russo will tell you he cooked it. *2911 W. 15th St., nr. Surf Ave. (718-266-4891). (I) AE, DC, MC, V.*

Peter Luger's—Steak for one, steak for two, steak for four, and creamed spinach. Apply for your own house credit card, or bring cash. *178 Broadway, at Bedford Ave. (718-387-7400). (E) ($).*

The River Cafe—It's always worth crossing the bridge to sit waterside, enchanted by the skyline and a celebration of contemporary American cooking that predates the throng. Outdoor seating in season. *1 Water St. (718-522-5200). (E) AE, CB, DC, MC, V.*

Two Tom's—Firehouse-kitchen ambience and a waiter who tells you what you want to eat. The double-rib pork chops are peerless, and the escarole is great, too, but refuse the mercilessly overcooked pasta when it's offered. Eat early during the week and call ahead on weekends. Regular private parties make getting a table frustrating, but it's always worth the trouble. *255 Third Ave., nr. Union St. (718-875-8689). (I) ($).*

Queens

Elias Corner—Mix with the locals in Astoria as they queue up for a table at this Greek fish tavern. Don't wait for a menu; it won't come. Instead, eyeball the counter as you enter. If the offerings look like today's catch, they are. The owner fetches the fish each morning. Opt for the deep-fried, pinky-size bait fish over the squid. *24–01 31st St., at Astoria Blvd. (718-932-1510). (M) ($).*

Ralph's Italian Restaurant—Solid, hearty Italian food in a conventional restaurant setting. Dine under the chandeliers and try the osso buco, one of Ralph's specialties. *75–61 31st Ave., Jackson Heights (718-899-2555). (I) AE, DC, TM, V.*

Stick to Your Ribs—Deservedly heralded as New York's best barbecue, this cozy Queens joint draws fans from much further than across the East River. The barbecued Texas beef is sublime. *5-16 51st Ave., Long Island City (718-937-3030). (I) ($).*

Water's Edge—East River views floor-to-ceiling windows; every table has a view of Manhattan. Quiet and elegant. *44th Dr. at the East River (718-482-0033). (E) AE, CB, DC, MC, TM, V.*

Bronx

Cafe Sevilla—A cozy Spanish restaurant that people travel to from as far away as Yonkers. Try the the chicken and rice and the seafood gumbo accompanied by sweet and garlicky plantains. *1209 White Plains Rd., nr. Westchester Ave. (718-792-3367). (M) AE, MC, V.*

Harry's Jerk Center and Restaurant—An authentic island experience; not that polished resort ambience, the dirt-road-in-the-hills thing. *296 E. Gun Hill Rd., at Burke and Wilson Aves. (718-798-4966). (I) ($).*

Staten Island

Aesop's Tables—Arrive by ferry or bridge to this charming bistro and garden that serves inventive, bold Mediterranean fare with an emphasis on handpicked fresh seafood. *1233 Bay St., Rosebank (718-720-2005). (M) AE, DC, DS, MC, V.*

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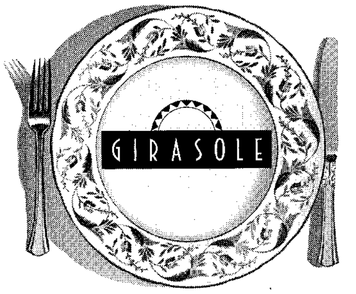

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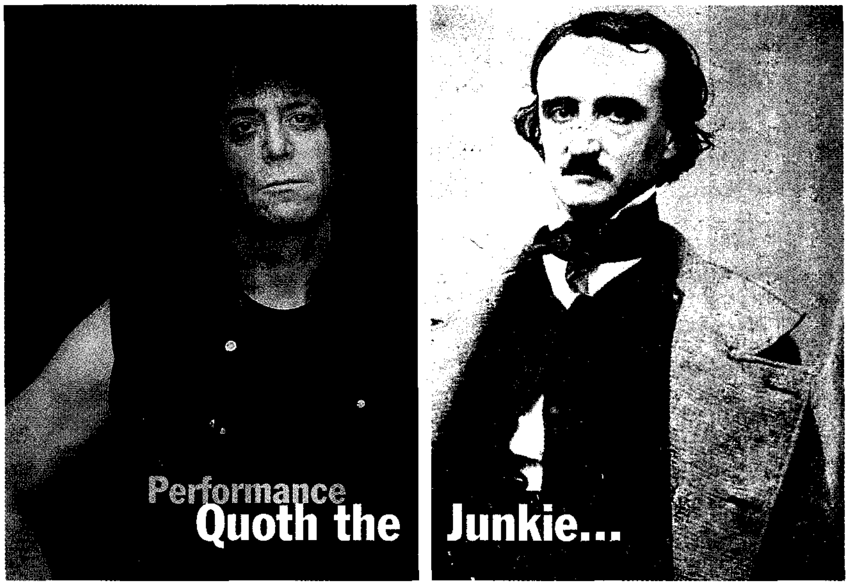


Performance

Quoth the Junkie...

Brooklyn's coolest venue offers a hipster's haunting: Lou Reed, Allen Ginsberg, Diamanda Galas, and others reading Edgar Allan Poe stories—with live organ music. October 28 at St. Ann's.

Concerts

Jimmy Page and Robert Plant—When they were inducted into the Rock and Roll Hall of Fame, wizened rock gods Robert Plant and Jimmy Page seemed suitably bemused, marveling at how the primal licks and softcore blues of Led Zeppelin had finally got the black-tie treatment. Now regrouped as a duo, Plant and Page seem more comfortable with the title, taking up heavy-metal colonialism where Led Zep left off with the ambitious, globe-trotting, and occasionally interesting record *No Quarter.* Of course, without Jones and Bonham, the gods' hammers are more like mallets these days, and Plant's voice is bereft of the upper octaves. Considering the large cast the duo's assembled for backup, a comment by the slighted Jones—who wasn't called for the reunion and who made a striking trio record with Diamanda Galas—seems quite apt: "It's amazing how many people it took them to replace me and how few it took me to replace them." 10/26 and 10/27 at 8 P.M. *Madison Square Garden. $35.*

Nevermore—A grand studio conceptualist, record producer Hal Willner has moved from all-star meditations on Monk, Mingus, and Disney to a new project focused on the works of that famed proto-death-rocker, Edgar Allan Poe. The record *Nevermore* will include readings from Poe by Christopher Walken, Marianne Faithfull, Lou Reed, Diamanda Galas, and Allen Ginsberg, the last three of whom will be on hand to re-create their readings, accompanied—appropriately enough—by organist Garth Hudson. 10/28 at 8 P.M. *St. Ann's, Clinton and Montague Sts., Brooklyn (718-858-2424). $17–$20.*

Cassandra Wilson—The deep, moody, and incredibly supple post-jazz diva offers her only New York performance this season. 10/27 at 7:30 P.M. *St. Ann's. $17–$40.*

Shirley Bassey—The brassy British belter of "Goldfinger" fame charms the masses and threatens windowpanes. 10/24 at 8 P.M. *Carnegie Hall, 881 Seventh Ave., at 57th St. (247-7800). $30–$60.*

Combinacion Perfecta—A roundup of salsa's leading lights, including India, Tito Nieves, Jose Alberto, Oscar D'Leon, Isidrio Infante, and the irrepressible Tito Puente. 10/28 at 8 P.M. *Madison Square Garden, 33rd St. and Seventh Ave. (465-6741). $25–$50.*

Tito Puente—10/25 at 7 P.M. *Harry De Jur Playhouse, 466 Grand St. (598-0400); $10 and $15.*

Great Britain's Marching Bands—As if finally roused to battle the Sex Pistols, Her Majesty's household cavalry is now on tour. The Life Guards and the Blues and Royals play with the pipes, drums, and highland dancers of the Black Watch. The musical and marching spectacular commemorates the fiftieth anniversary of the end of World War II and features "A Royal Salute to the Fabulous 40s." Go figure. 10/30 at 8 P.M. *Madison Square Garden, 33rd St. and Seventh Ave. (465-6741). $22.50–$45.*

Bruce Hornsby—The giant of lite-jazz piano and sometime member of the Grateful Dead appears with several high-profile guests: Grateful Dead guitarist Bob Weir, ex-Eagle Don Henley, hoofer and singer Gregory Hines, fusion guitarist Pat Metheny, Bonnie Raitt, and members of Blackstreet. *Manhattan Center, 311 W. 34th St. (307-7171). $45.*

"Jam Against Hunger"—The *McCall's* magazine–hosted benefit has a New Orleans theme, featuring such Crescent City luminaries as Aaron Neville, the Funky Meters, and Allen Toussaint, as well as farther-flung do-gooders like Jimmy Buffett, Huey Lewis, Cybill Shepherd, Jim Belushi, and John Goodman. 10/28 at 8:30 P.M. *Radio City Music Hall, 50th St. and Sixth Ave. (307-7171). $50 and $100.*

A Night in Grand Central—The Music Under New York Big Band celebrates the music of Dizzy Gillespie. 10/27 at 7 P.M. *Grand Central Terminal, 42nd St. and Lexington Ave. Free.*

Clubland

Academy—Enjoy the last few months of this wonderful rock venue, a grand old theater whose bruising sound system vies against the 100,000th rendition of "Memory" being sung two blocks away. Soon it will come under new ownership and revert to a musical theater. 10/24: Jonathan Richman. *243 W. 43rd St., bet. Seventh and Eighth Aves. (249-8870).*

Bottom Line—The always warm and blissful husband-and-wife jazz duo of Tuck Andress—a funky, supremely innovative guitarist—and his deep-voiced, gracious wife, Patti, play here 10/25. 10/26: Luther Allison and Jimmy Thackery. 10/28: Patty Larkin; Julian Dawson. 10/31: Music of Frank Zappa with Ed Palermo's Big Band. *15 W. 4th St. (228-7880).*

Brownie's—Jim Lauderdale is an overlooked treasure whose soulful voice recalls Al Green, John Lennon, and Hank Williams—the kind of mix that, beautiful as it is, tends to land its owner between the cracks of market research. Lauderdale's new *Every Second Counts* is excellent, however, in whatever bin you find it. He plays here 10/24. 10/25: Chris Knox; Cibo Matto. 10/26: The Martinis—whose ranks are swelled by the only members of the Pixies not to become famous on their own, David Lovering and Joey Santiago—play with New York's king's of lo-fi rock, Space Needle. 10/27: Germany's industrial-rock faves Caspar Brotzman and F.M. Einheit. 10/28: Jayne County. Shows nightly at 9. *169 Ave. A, at 11th St. (420-8392). $*

CBGB & OMFUG—Ground zero of punk's stateside explosion and, twenty years later, still a smoking, flier-strewn pit—in a good way. *315 Bowery, at Bleecker St. (982-4052). $*

Chicago B.L.U.E.S.—A downtown blueserie with comfortably down-home ambience and even more comfortable couches behind the stage. Dedicated to bringing us the best and brightest from the midwestern blues capital. 10/28: Guitar Shorty. 10/30: Gumbo Ya Ya. 10/31: Mike Dugan; Blues Mission. *73 Eighth Ave., bet. 13th and 14th Sts. (924-9755). $*

The Cooler—Return with us now to those classic, pre–New Wave days of yesteryear, as two legends of the New York underground—James Chance and Debbie Harry—share the stage. Alto saxophonist Chance has re-emerged a slightly bloated, but perfectly coherent version of his earlier self—still presiding over tight, fractured funk jams and jazz skronk like a white, pompadoured James Brown. Ex-Blondie singer Harry should be his perfect foil, as she, too, has re-appeared in fine voice and form, recently given to art songs and sly torch crooning. They play 10/26. 10/30: California trash-culture curio Harvey Sid Fisher looks like a Bufferin pitchman—all distinguished gray and well-tanned trimness—and sings of astrology when he isn't telling golf jokes. Having broken through to public-access-TV addicts in L.A. with his own self-produced "video," Fisher is now a fave of camp lovers and the truly disturbed—cocktail music for the post-shock-treat-

Ground Rules:

In clubland, promptness is *not* next to godliness; expect shows to start much later than promised. $ = cash only.

Left photograph by Timothy Greenfield-Sanders.

ment set. *416 W. 14th St. (229-0785).*

Fez—Mingus fever and lush *faux*-Moroccan ambience make this the neo-boho place to be on Thursdays, when the mighty Mingus Big Band rocks the house, playing the works of the great, brawling jazz bassist with a freshness and authority rarely seen in jazz today, or ever. 10/23–10/28: Jane Siberry. 10/31: "Loser's Lounge Halloween Bash" featuring Harvey Sid Fisher. *Time Cafe, 380 Lafayette St. (533-2680).*

Irving Plaza—Featuring former members of the beloved country-rock outfit Uncle Tupelo, Wilco works the same sort of dust-bowl, trailer-park sentiment into heartfelt, confessional songs for the indie-rock age. They're also one of the unlikeliest targets to have been picked by Beavis and Butt-head. They play 10/26. 10/27: Two post-punk faves, Jawbreaker and Jawbox share a rambunctious energy, heartfelt melodicism, and, apparently, share some kind of mandibular fixation. 10/28: The Tragically Hip. 10/30: The Chemical Brothers. *17 Irving Pl. (777-6800).*

Knitting Factory—Collaborations with jazzfolk like Oliver Lake and David Murray have marked James Blood Ulmer as one of the most influential jazz guitarists of the eighties. Lately, he's become something of a neo-Hendrix, fronting a bristling, highly amplified trio and singing with a bluesy voice. But since even harmonic mavericks like Lamont Young can trace concepts like microtonalism back to the work of that mad experimentalist Robert Johnson, it makes sense: It's all, as they say, really the blues. Ulmer leads his Music Revelation Ensemble here. 10/24–10/26. 10/27: Palace. 10/28: Vic Chesnutt. 10/30: David Murray Big Band. 10/31: Dark Carnival. Shows at 8 and 11. *74 Leonard St., bet. Broadway and Church St. (219-3055).*

Limelight—England's Gene showcases the glammy arena riffs of guitarist Steve Mason and the foppishly mopey Martin Rossiter, who warbles like Morrissey's butch-er little brother. Not surprisingly, the band reads as a sort of Smithsmania, an archer, more calculated take on suburban disaffection that has little of Morrissey's phlegmatic soul or deft self-parody. They play here on 10/24. *Sixth Ave. at 20th St. (807-7850).*

Manny's Car Wash—A little Chicago on the Upper East Side. Mondays, beware salivating yuppie swells here for Ladies Night. *1558 Third Ave. (369-BLUE).*

Maxwell's—Hoboken's indie-rock central or CBGB West, the site of many of rock's recent groundswells. 10/25: Freakwater; Wilco. 10/26: Palace; Smog. 10/27: Vic Chesnutt. 10/28: Dirty Dozen Brass Band. 10/29: San Francisco's wonderfully literate, tuneful, and provocative neo-folk singer Barbara Manning, a thinking-er woman's Liz Phair, who preceded her by years. 10/31: Sun Volt; the Carpetbaggers. *1039 Washington St., Hoboken (201-798-4064).*

Mercury Lounge—Once a headstone parlor, now one of the city's hippest and most congenial music spots, frequently hosting rock and country artists groomed for the more *au courant* time-slots of MTV. 10/25: High Plains Drifters, featuring the newly displaced *Saturday Night Live* guitarist G. E. Smith; Generic Blondes; Rob Fahey and the Pieces. 10/26: Gavin Friday; Rasputina. 10/28: Barbara Manning; Lida Husik. 10/29: Simon Bonney. 10/31: Phoebe Legere and the Muses; Daniel Cartier. Shows nightly. *217 E. Houston St. (260-4700).*

Paddy Reilly's—The home of the rollicking hip-hop-accented Irish band Black 47 on Fridays and the punkishly feisty Rogue's March on Sundays. *519 Second Ave., at 29th St. (686-1210).*

Rodeo Bar—A surprisingly untacky honky-tonk in Kips Bay—with gas-station signs, mounted longhorns, and peanuts in the shells. Its urban rockabillies tend to be pierced and dyed and its stage occasionally hosts rockabilly greats. Most Sundays it's the vaudevillian New Orleans combo the Flying Neutrinos. *375 Third Ave., at 27th St. (683-6500).*

Sidewalk Cafe—The backroom Fort is the latest home to New York's "anti-folk" scene, featuring impassioned, oft-wacky guitar- and poesy-wielding artists, with the occasional Beat refugee. 10/27: "Antifolkadelic Night" to benefit City Critters (a cat-rescue service) featuring Richard X. Heyman, Mark Johnson, the Roches, the Ghost Rockets, and others. 10/28: The Humans. 10/30: A Special Halloween Antihootenany With Lach. 10/31: Animal Halloween Party. 8 P.M. *94 Ave. A (473-7373).*

Sounds of Brazil—The city's premier world-music venue, presenting many acts that could fill stadiums back home. 10/24–10/26: Argentine tenor sax dynamo Gato Barbieri. 10/29: Rock Halloween. 10/31: The Phantoms present a French Caribbean Halloween Ball. *204 Varick St. (243-4940)*

Tramps—Richmond, Virginia's Mark Linkous works the lone, one-man-in-a-studio format so beloved by indie-rock luminaries like the Magnetic Field's Stephen Merritt. Also like Merritt, Linkous tends to come out of the studio—or bedroom, by the sounds of it—with lovely collections of moody and abstract post-pop songs. Like the title of his band Sparklehorse's latest record—*vivadixiesubmarinetransmissionplot*—the songs often require a closer inspection, but unlike the title, they reward it. Sparkelhorse plays with the Carpetbaggers and Son Volt on 10/27. 10/29: The Pharcyde, L.A.'s wild-and-wooly hip-hop crew, are masters of funny, unpretentious, and illuminating post-gangsta hip-hop. 10/30: George Clinton and the P-Funk All Stars. Shows nightly. *51 W. 21st St. (727-7788).*

Wetlands—A groovy club-kid/activist hang with neo-hippie atmosphere and far-flung musical guests. N.B.: Tuesday night is (Grateful) Dead Night. 10/26: Continental Drifters; Simon and the Bar Sinisters. 10/28: Aquarium Rescue Unit; Screaming Headless Torsos. *161 Hudson St. (966-5244).*

Jazz

Blue Note—Easily the city's highest-ticket jazz spot, the self-titled "jazz capital of the world" often presents two top-flight artists in one evening and, as its empire expands (soon to take Korea with Blue Note Seoul), charges accordingly. 10/24–10/29: Lionel Hampton and the Golden Men of Jazz. Sets at 9 and 11:30. *131 W. 3rd St. (475-8592).*

Bradley's—Jazz's secret garden and, at 25 years, second only to the Village Vanguard for longevity. It's an intimate, dark-paneled restaurant into which some of the city's best jazz musicians creep after hours. Sets at 10, midnight, and 2 A.M. *70 University Pl., at 11th St. (473-9700).*

Cornelia Street Cafe—A cozy and well-heeled neighborhood restaurant that, occasionally, presents excellent jazz musicians. 10/26: The Neal Kirkwood Octet. *29 Cornelia St. (989-9317).*

Iridium Room—The artfully wacky restaurant across from Lincoln Center crosses Dalí with Dr. Seuss in its décor and hosts some formidable jazz comers in its basement. 10/24–10/29: Jim Johnson Quintet. 10/31–11/4: The McCoy Tyner Trio hosts the virtuosic tenor saxophonist Michael Brecker. Sets at 8:30 and 10:30 Sun.–Thurs., with extra midnight set Fri. and Sat. *44 W. 63rd St., across from Lincoln Center (582-2121).*

Knickerbocker Bar & Grill—A wood-paneled and brass-railed restaurant with Old New York ambience and excellent—occasionally legendary—pianists. *33 University Pl. (228-8490).*

Metropolis Cafe (Downstairs)—The elegant restaurant right off Union Square may be out of the Village jazz loop, but its basement regularly hosts top-notch jazz stars and R&B acts. Every Tuesday, George Gee's orchestra plays swing classics from Basie to Woody Herman. *31 Union Sq. W. (675-0851).*

Small's—A newish, feisty jazz club that stays open all night, offering after-hours jazz until 8 A.M. It's a cozy, candlelit basement whose nightly jams start round about 2 A.M.—the perfect time for a post–Village Vanguard visit (it's right around the corner)—and often involve free beverages and food. Thurs.–Sun., shows start at 10. *183 W. 10th St. (929-7565). $*

Sweet Basil—An intimate downtown restaurant with good food and high-profile jazz acts. Every Sunday, Doc Cheatham plays from 2 to 6. 10/24–10/29: Kenny Barron 2 Piano Quartet. 10/31–11/5: Kenny Barron Quintet. Sets at 9 and 11, with extra sets Fri. and Sat. at 12:30 A.M. *88 Seventh Ave. So., at Bleecker St. (242-1785).*

Talent

Let's Get Chemical

England's hottest underground rock band has no guitars, no drums, no singers, and, weirder still, no girls. Just two dorky-looking Mancunians named Tom and Ed—guys who spin records, push sequencers, and call themselves the Chemical Brothers (Irving Plaza, October 30). Although they've yet to secure hipness in the inner sanctum of D.J. culture—a scene whose members resemble Dungeons & Dragons aficionados in both complexion and preference for alternate reality—the Brothers are quite fab among folks who don't necessarily wear Day-Glo or know where to score hallucinogens. The Charlatans UK gave them superlatives on MTV. David Bowie tried to enlist them for a remix. Just about every hipster Stateside seems to have a snippet from their group's debut album, *Exit Planet Dust,* on their answering machine. Given the stunning sonics on the record, all the crossover hype makes sense. *Planet Dust* is a lush, transporting, and, rarer yet, *rocking* D.J.-powered album—full of bottomless bass lines, Jeep-worthy hip-hop beats, sci-fi effects, and actual, bona fide chord progressions. Although the sounds are often futuristic, the compositional principle is quite traditional, perfectly in line with that of the earliest punk rock: Write only the best, funnest snatches of pop—the hugest beats, the catchiest melodies, the coolest screams—and leave everything else to Prodigy and the Orb. Unlike with punk, though, you can dance to it without shaking loose a filling.

CHRIS NORRIS

Photograph by Jake Chessum.

Tavern on the Green—A pricey, somewhat overwrought restaurant in a touristy Central Park rest stop. Still, the Tavern's Chestnut Room is a top-flight jazz club—with excellent sound and a full roster of stars. 10/24–10/29: Nancy LaMott, widely considered the best cabaret singer around, enthralls. 10/31–11/5: Judy Argo. *Central Park at W. 67th St. (873-3200).*

Village Vanguard—Perhaps the world's greatest jazz club, and certainly the most steeped in history, this dark, smoky institution is revered by fans around the world. Study the photos of jazz icons, dig the curtains Miles Davis once played to, and sneak a glance inside the kitchen, an Algonquin Round Table for the bop age. Mondays, the Vanguard Jazz Orchestra swings on. 10/24–10/29: The Harold Ashby Quartet. 10/31–11/5: Dee Dee Bridgewater. Sets at 9:30 and 11:30 P.M. and 1 A.M. *178 Seventh Ave. So., at W. 11th St. (255-4037). $*

Comedy

Boston Comedy Club—*Animal House* ambience and, most nights, comedy to match. Wednesdays, Risa Barash hosts Women of Comedy Nights at 9:30. *82 W. 3rd St. (477-1000).*

Caroline's Comedy Club—In Times Square just down the street from the Letterman show. 10/26–11/12: Julie Halston "The Millennium Approaches, and I'm Not Ready! Part II." *1626 Broadway, bet. 49th and 50th Sts. (757-4100).*

Comedy Cellar—A physical throwback to sixties Village coffeehouses, this is the late-night subterranean haunt of many of the city's top comics. 1 Shows Sun.–Thurs., 9–2. *117 MacDougal St. (254-3480).*

Comic Strip—Probably the most expertly booked club in the city, this showcase offers an eclectic mix of comedians every night of the week. *1568 Second Ave., bet. 81st and 82nd Sts. (861-9386).*

Dangerfield's—Founded by the respect-deprived comedian two decades ago, this Vegas-style lounge is one of the city's oldest comedy establishments. 10/25–10/29: Ben Creed; Richie Gold; Lenny Varndoe; Quentin Heggs. 10/30–11/5: Marvin Bell; Nancy Redman; Tom Whitely; John Rizzo. *1118 First Ave., bet. 61st and 62nd Sts. (593-1650).*

New York Comedy Club—Every Friday, the NYCC presents "New York's Best African-American and Latino comics." Every Wed. and Thurs., there's sketch comedy at 7 P.M. Shows Mon.–Fri. at 9, with extra shows Fri. at 7 and 11; Sat. at 6, 7:30, 9:30, and 11:45. *241 E. 24th St. (696-5233).*

Sidewalk Cafe—10/25: "Performance Comedy With Some Assembly Required" featuring Michael Eck, Sam Camus, and Robert Mainwaring. 8 P.M. *94 Ave. A (473-7373).*

Stand-up New York—Robin Williams is known to drop by here unannounced to warm up for his Letterman appearances. 10/26–10/27: Caroline Rhea; Louie C.K.; Mike Royce; Ray Romano. Sun.–Thurs. at 9; Fri. at 9 and 11:30; Sat. at 7:30, 9:30, and 11:30. *236 W. 78th St. (595-0850).*

Cabaret

Algonquin Hotel—Beginning this week, that fine singer Andrea Marcovicci, who somehow manages to make convincing laments about heartbreak, unrequited love, etc., with her throbbing, Mermanesque powerhouse of an instrument (you can't help wondering what man would dare to mess with the possessor of *these* vocal cords), checks in to the Oak Room for the remainder of the year. Through 12/31. Tues.–Sat. at 9 (dinner at 7); Fri.–Sat. also at 11:30 (supper at 10:30). $30; $15 minimum. *59 W. 44th St. (840-6800).*

Arcimboldo—On Sunday evenings, this stylish trattoria in the U.N. neighborhood offers "Opera With Taste," a series of programs featuring selected arias performed by a rotating ensemble of up-and-coming young stars from the Metropolitan Opera, at 7 and 8:30. The prix fixe dinner menu (seatings at 6:15 and 7:45) is $40; no music charge. *220 E. 46th St. (972-4646).*

Bemelmans Bar—Tuesdays through Saturdays from 9:30 to 1:30, pianist Peter Mintun plays pop classics from the twenties through the forties. $10 music charge; no minimum. *Carlyle Hotel, Madison Ave. at 76th St. (744-1600).*

Cafe Pierre—Currently headlining at this cozy *boite* on the corner of Central Park through 11/4 is the singer Betty Johnson, who's chosen it to open her new act "Soft Lights and Sweet Music." She'll be joined in several numbers by her daughter Lydia Gray. Tues.–Sat. at 9: $20, no minimum. Following that, dancing continues on Thursday, Friday, and Saturday evenings from 10 to 1, backed up by the romantic stylings of singer/pianist Kathleen Landis and her trio. There's a $10 music charge in the bar for Landis alone; no charge for staying on after Johnson, however.) Jacket and tie required. *2 E. 61st St. (940-8185).*

Performance

Trick or Funk?

Who better to usher in the witching hour than the mighty George Clinton, a man for whom Halloween is not just a holiday but a perpetual state of mind? The funk shaman plays Tramps, October 30–31.

F. illi Ponte—Pianist/singer David Raleigh, Wed.–Sat. from 8 to 1. No cover, no minimum. *39 Debrosses St. (226-4621).*

Harry's Bar—Jazz vocalist Michelle Wiley Tues.–Sat. from 8:30 to 12:30. No cover, no minimum. *New York Palace Hotel, 455 Madison Ave. (888-7000).*

Michael's Pub—As always, Woody Allen and the New Orleans Funeral & Ragtime Orchestra on Mon. at 8:45 and 11. $35 minimum. *211 E. 55th St. (758-2272).*

Rainbow and Stars—Amanda McBroom, the L.A.-based singer and songwriter perhaps best known as the author of the title ballad for Bette Midler's film *The Rose*, is currently back for her second engagement here. Through 11/11. $40 cover Tues.–Sat. at 8:30 and Fri.–Sat. at 11; $20 cover Tues.–Thurs. at 11; dinner required at early shows. *30 Rockefeller Plaza, 65th floor (632-5000).*

Sardi's—The Joe Traina Quintet has extended its successful Friday-evening engagement here indefinitely, playing jazz, swing, and show tunes with various guest vocalists at 10:30. This week, Broadway performer B. J. Crosby (*Smokey Joe's Cafe*) performs songs with the accent on autumn. No cover; no minimum. *234 W. 44th Street, Club Room, 2nd floor (221-8444).*

Tatou—Lainie Kazan, performing songs from her new, mostly jazz album, *Body and Soul*. $25 Tues.–Thurs., $35 Fri. and Sat. late show, $30 Sat. early show. Tues–Fri. at 9, Sat. at 8 and 10. Through 10/28. *151 E. 50th St. (753-1144).*

Bars

Bar d'O—An elegant and secluded bar on a lost corner in Greenwich Village. Perfect for a rendezvous (whatever your preference). Be sure to catch Joey Arias's delinquent and daring drag show, every Tuesday night. *29 Bedford St., at Downing St. (627-1580).*

Beauty Bar—Another concept bar from the people who bought you No Tell Motel and Babyland. "Beauty parlor" is the theme— which the space was quite recently—and trendy are the clientele, most preferring pierces and home dye jobs to the store-bought variety. (Don't ask for red wine, it's a henna.) *231 East 14th St. at Second Ave. (539-1389).*

Beekman Bar and Books—A determinedly upscale lounge for men and the women who will marry them. The clientele is much younger than it pretends to be and is very serious about being civilized. Very serious. Very civilized. Expect cigar and whiskey know-it-alls; expect striped ties and strings of pearls; expect O.J. jokes and college fight songs. *889 First Ave., nr. 50th St. (980-9314).*

Bowery Bar—The It Bar. Eric Goode's controversial wall boxes out the neighborhood and contains the giddy hipsters within a very cool lounge inspired by a fifties-era Miami Holiday Inn. *358 Bowery, at 4th St. (475-2220).*

Den of Thieves—Another thumping downtown concept bar. Comfortable banquettes and some down-on-your-luck linoleum deuces so the regulars can commiserate about how hard it is to be young and fabulous all the time. Gripping rhythm from the D.J. after 11. *145 E. Houston St. (477-5005).*

J. J. Beckett's—With the exception of the occasional overenthusiastic undergrad, most of the folks at the bar look as though they deserve a drink. On Wednesday nights, this Naugahyde-and-pressboard dive hosts the James Begian Three, an earnest, low-key trio that lends plenty of atmosphere. Finally, a destination bar on the Upper West Side that's not a pathetically phony friends-in-low-places theme bar. *Amsterdam Ave., at 90th St. (787-9628).*

Joe's Bar—A truly lousy pool table and a men's room that begs to have its floors pissed on don't detract from the good-time feeling powered by a jukebox that earned this place the moniker "Joe's Cowboy Bar." The urban-beat-cowboy thing among some of the regulars gets a little tired—but only sometimes. *520 E. 6th St. (473-9093).*

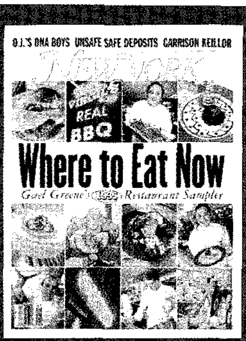
Riverrun—A hybrid beer hall–subway tunnel whose most architecturally significant objects are the phone-booth-size pissoirs. Have a beer with Danny, the best bartender in town. And have a boiled egg—they're free. While you're at it, drop a dime in the cheapest jukebox this side of 1940. *176 Franklin St., nr. Hudson St. (966-3894).*

The Rainbow Promenade—Head bartender Dale Degroff has been creating cocktails and perfecting the classics for years, and nothing beats the view at sunset. The line starts on Thursday and lasts all weekend, so drop by early in the week. *30 Rockefeller Plaza (632-5100).*

Photograph by TAR.

MERRY

NEW IDEAS, NEW BOOKS, NEW MUSIC...50 GREAT WAYS TO SAY HAPPY HOLIDAYS, HAPPY HANUKKAH, HAPPY NEW YEAR. FOR A BROTHER, MOTHER, UNCLE OR FRIEND.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NEW YORK
REAL BBQ
Where to Eat Now
Gael Greene's 1995 Restaurant Sampler

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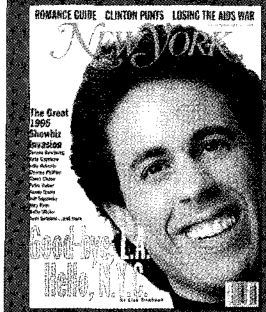
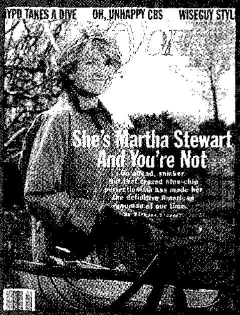
STAND UP TO STEINBRENNER MALCOLM X MESS
NEW YORK
Wall Street Free Fall


ROMANCE GUIDE CLINTON PUNTS LOSING THE AIDS WAR
NEW YORK
The Great 1995 Showbiz Invasion
Good-bye, L.A. Hello, N.Y.C.

CHRISTMAS

50 TRIPS INTO POLITICS, FASHION, PASSION AND INTRIGUE.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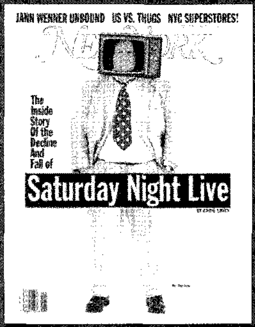
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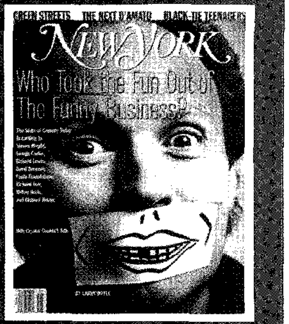
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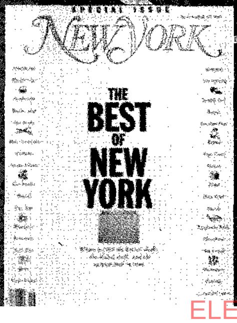
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Galleries

Solos

Madison Avenue and Vicinity

Charles Belle—Paintings of flowers from the artist's garden, each of which is dominated by a single, large-scale image of a flower; through 11/22. Cadé, 1045 Madison Ave. (734-3670).

J. Frank Currier—A selection of paintings, watercolors, and pastel drawings from the 1870s and 1880s by this American artist who was noted for his sunset landscapes; through 11/8. Babcock, 724 Fifth Ave. (767-11852).

Willem de Kooning—Works on paper from the Abstract Expressionist's *Women* series made between 1947 and 1954; through 11/18. C & M, 45 E. 78th St. (861-0020).

Stephen DeStaebler—Recent bronze sculptures based on the human figure; through 11/14. CDS, 76 E. 79th St. (772-9555).

Yoko Ono—A series of drawings titled "Franklin Summer" that the artist began in the summer of 1994, each of which is an agglomeration of fine ink dots from which figurative images emerge, and a group of recent bronzes titled "Family Album" that reflect her response to terror and violence; 10/28–12/13. Ubu, 16 E. 78th St. (794-4444).

Don Perlis—Figurative paintings inspired by Bataille's writings on eroticism; through 11/3. Sindin, 956 Madison Ave. (288-7902).

David Salle—New paintings whose theatrical images are based on a body of photographs worked out in collaboration with actors and friends of the artist's who form a kind of *commedia-dell'arte* circle; 10/26–12/2. Gagosian, 980 Madison Ave. (744-2313).

Vincent van Gogh—The artist's portfolio case and his studio chair from his years in Nuenen accompany this small show of paintings, watercolors, and drawings produced in the Netherlands between 1882 and 1885; through 12/16. Avanti, 22 E. 72nd St. (628-3377).

57th Street Area

Walter Anderson—Watercolors of Gulf Coast flora and fauna by this Mississippi artist (1903–1965), many of them painted on Horn Island, off the coast of the artist's hometown, Ocean Springs; through 11/18. Ross, 50 W. 57th St. (307-0400).

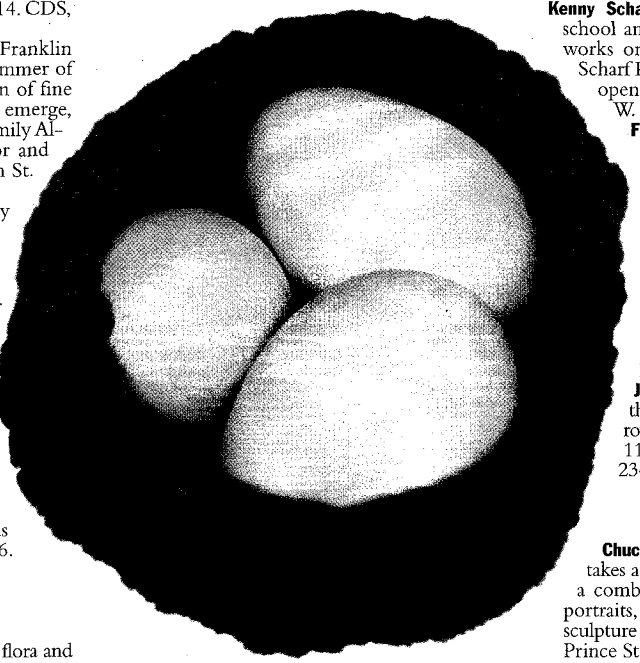
Hannelore Baron—Collages and box constructions that incorporate found materials, handmade objects, and writing by this German-born artist (1926–1987) who emigrated to New York City with her family in 1941 and viewed her art as a way to express her "secret self"; 10/25–12/29. Mathes, 41 E. 57th St. (752-5135).

Marcel Broodthaers—A work titled *Section Publicité* that was part of the Belgian artist's larger project *Musée D'Art Moderne: Département des Aigles,* made in Brussels between 1968 and 1972 and depicting images of the eagle in photocollages, slide projections, and vitrines; through 11/25. Goodman, 24 W. 57th St. (977-7160).

Gordon Cook—A survey of paintings, etchings, and sculpture that depict such everyday objects as a milk bottle, a wedge of cheese, and a stick figure; through 11/11. Schmidt-Bingham, 41 E. 57th St. (888-1122).

Red Grooms—The artist's ninth solo show at this gallery consists of more than ten of his trademark "sculpto-pictoramas," most of which depict such popular midtown landmarks as the 26th Street Flea Market, The Plaza Hotel, and Saks Fifth Avenue, plus a 9-by-21-by-9-foot walk-through recreation of a New York City bus; 10/26–11/25. Marlborough, 40 W. 57th St. (627-1455).

Duncan Hannah—Recent paintings in which the artist's mysterious narratives take place on the streets of London, Paris, and the American Midwest; through 11/11. De Nagy, 451 W. 57th St. (421-3780).



Talent His background in biology, an urge to protect nature, and a whimsical sense of humor all inform Bill Scanga's work, such as this knitted nest for quail eggs (theoretically, they'll hatch in the gallery) and wet cotton "pillows" on miniature "beds" for peas to sprout on. At TZ'ART & Company, 28 Wooster Street.

Photograph courtesy of TZ'ART & Co.

Ellsworth Kelly—A series of twenty colored-paper images that were created during 1976 and 1977 by spooning a colored-cotton paper pulp into handmade molds over unpigmented pulp of the same material; when the molds were removed, the pulp was pressed into one sheet, fusing the pulp and causing the colors to bleed; through 12/25. Sheehan, 41 E. 57th St. (888-4220).

Annette Lemieux—New works, including a floor installation of bricks on wheels and a brick wall on wheels; through 11/16. McKee, 745 Fifth Ave. (688-5951).

Ida Lorentzen—Pastel drawings of interiors in which a limited number of elements—doors, chairs, tables, mirrors, screens, and windows—appear in continually new combinations; through 11/11. Babcock, 724 Fifth Ave. (767-1852).

Christopher Lucas—Stenciled paintings on three-dimensional supports made of bent and bowed wood; through 11/11. Baldacci, 41 E. 57th St. (826-4210).

Piet Mondrian—Paintings, drawings, and watercolors from the 1890s through the twenties depicting farm scenes, windmills, flowers, and other subject matter; through 11/11. Janis, 110 W. 57th St. (586-0110).

Jackson Pollock—Not all of the Abstract Expressionist's works reemerged in time to be included in his 1977 catalogue raisonné, but these recently discovered paintings and works on paper—most of which are on loan from private collections—are noted in its newly published supplement; through 10/28. McCoy, 41 E. 57th St. (319-1996).

Kenny Scharf—The artist's paintings from high school and college (1975–1979) and preliminary works on paper and a model for "The Kenny Scharf Room" at The Tunnel nightclub that will open on November 3; 10/27–12/2. Yoshii, 20 W. 57th St. (265-8876).

Francisca Sutil/Sophia Vari—Large-scale abstract paintings whose surfaces are built up with layers of pigmented gesso/Collages on canvas. Through 11/18. Haime, 41 E. 57th St. (888-3550).

Juan Uslé/Carlo Mollino—New abstract paintings/Better known as an architect and designer, Mollino also took erotic photographs of women; this exhibit marks their first showing in the United States. Through 11/25. Miller, 41 E. 57th St. (980-5454).

Jane Wilson—New paintings that depict the sky at various times of day above a narrow horizontal band of land or sea; through 11/11. Fischbach, 24 W. 57th St. (759-2345).

SoHo and TriBeCa

Chuck Agro—An installation titled *Stories* that takes a humorous look at the artist's life through a combination of paintings—of family groups, portraits, cartoons, and landscapes—with related sculpture and objects; through 11/11. Thorp, 103 Prince St. (431-6880).

Jim Anderson—The artist recalls his experience as a rock musician in music videos of his own creation and sculptures that are based on the shape of a guitar, then corrupted into forms that suggest a bedpan, a bondage device, or an amusement-park ride; through 11/25. Feldman, 31 Mercer St. (226-3232).

Donald Baechler—Two new series of paintings that incorporate layers of fabric and paper collage; one uses the repeating motif of a simple, generic flower, the other Mondrian-inspired abstractions; through 11/25. Kasmin, 74 Grand St. (219-3219).

Radcliffe Bailey—In his first solo show in New York, the artist relates his African-American heritage and experience through these collage assemblages and paintings that incorporate vintage family photographs and symbols of African traditions and culture; through 11/11. Beitzel, 102 Prince St. (219-2863).

David Bates—Figurative painted bronze sculptures based on local characters in rural Texas and

Ground Rules:

Galleries are generally open Tues. through Sat., from between 10 and 11 to between 5 and 6.

Photography
Technicolor Trains

If you thought that O. Winston Link shot America's last steam locomotives only in black-and-white, it's simply because his color photographs have never been exhibited before now. Seen in color, the old Norfolk and Western line looks brand-new. At James Danziger Gallery, 130 Prince Street.

Louisiana; through 11/11. Cowles, 420 W. Broadway (925-3500).

Marcel Broodthaers—Posters and books by the Belgian artist; through 11/11, at Gibson, 568 Broadway (925-1192), and a selection of his works in various media dating from 1963 to 1974, through 11/25, at Zwirner, 43 Greene St. (966-9074).

Keith Coventry—Bronze sculptures and paintings from the artist's "White Abstracts" series in which stereotypical images of English tradition and power—such as the Houses of Parliament or the royal family—emerge from a densely painted surface; through 11/7. Marcus, 578 Broadway (226-3200).

Virginia Cuppaidge—Vividly colored abstract paintings that suggest both cosmic realms and microscopic worlds; through 11/18. Rosenberg + Kaufman, 115 Wooster St. (431-4838).

John Currin—New paintings; through 11/25. Rosen, 130 Prince St. (941-0203).

Agnes Denes—Drawings, photographs, and realized, proposed, and hypothetical projects for the environment by this pioneer of ecological art; through 12/2. Goldstein, 39 Wooster St. (431-0314).

Drew Dominick—An installation of machines called "body grinders" that are constructed from disc grinders, gear motors, aircraft cable, pulleys, and other industrial parts and are triggered into action by a viewer's body movements; through 11/11. Freire, 580 Broadway (941-8611).

Max Estenger—A series of abstract paintings that use the eight colors mandated by the U.S. Department of Labor under the Occupational Health and Safety Act (OSHA) to refer to specific safety situations and hazards in the workplace; through 11/11. Martz, 580 Broadway (334-3348).

Tony Feher—Poetic sculptures and installations created from such objects as glass jars filled with brightly colored liquids, glass marbles, scraps of discarded lumber, and bits of string; through 11/25. Anderson, 476 Broome St. (431-8547).

Michael Flanagan—Paintings that explore the small-town landscape through trompe l'oeil images that resemble old photographs; through 11/11. P.P.O.W., 532 Broadway (941-8642).

Robert Fosdick—Intimate, almost architectural drawings that might be seen as visual metaphors for his glass sculptures; through 11/16. Bungert, 225 Lafayette St. (925-0200), Thurs.–Sat. 2–6.

David Geiser/Julie Dermansky—New abstract paintings/Mixed-media paintings of fictitious convicts. Through 11/11. Foster, 62 Crosby St. (966-9024).

Robert Guillot—Sculptures that suggest three-dimensional drawings; through 11/11. Shainman, 560 Broadway (966-3866).

Mac James—Paintings that, though largely abstract, incorporate such classically American images as flags, skyscrapers, and sharks; through 11/18. Braathen, 33 Bleecker St. (777-1161).

Mike Kelley—This new show, titled "Toward a Utopian Arts Complex," includes a large sculpture incorporating models of every learning institution the artist attended, from Catholic elementary school to graduate school, and a series of childlike paintings that combine the two poles of academic training he received—Abstract Expressionism and Pop Art; through 11/25. Metro Pictures, 150 Greene St. (925-8335).

Mel Kendrick/Kim Jones—The artist's latest body of *sculpture and drawings is involved with process and* metamorphosis/A project titled "War Boards" in which opposing forces are represented by penciled x's and dots on a gesso-and-white-acrylic-painted wood surface; through 11/18. Weber, 142 Greene St. (966-6115).

Ray Kortick/Bill Scanga—Paintings of figures and animals superimposed over one another that bring to mind works by Bosch and Brueghel/The artist, who was trained as a biologist, invents humorous ways to protect nature, such as knitting scarves for fish and sweaters for trees, or, as in this exhibition, creating dollhouses to incubate quail eggs. Through 11/19. TZ'Art, 28 Wooster St. (966-9059).

KK Kozik—Paintings of landscapes, interiors, and monuments as seen at twilight or after dark; through 11/11. Maynes, 225 Lafayette St. (431-3952).

Gary Kuehn—Wood sculptures of massive tree trunks; through 11/11. Roeder, 545 Broadway (925-6098).

Michael Kvium—Figurative paintings by a Danish artist; through 11/25. DCA, 420 W. Broadway (334-3331).

Hung Liu—Paintings based on photographs documenting life inside the Qing Dynasty Court (1644–1911); through 11/18. Steinbaum Krauss, 132 Greene St. (431-4224).

Lynn McCarty—Abstract paintings on aluminum panels; through 11/29. Hoffman, 429 W. Broadway (966-6676).

Nachume Miller—New gestural abstract paintings from the artist's "Cyberscape" series that explore the influence of networks on our visual perceptions of reality; through 11/25. Donahue, 560 Broadway (226-1111).

Catherine Murphy—Paintings of everyday images—such as hamburgers in a skillet or tendrils of hair floating in a bathroom sink—that suggest fragments of a narrative; through 11/11. Lennon, Weinberg, 560 Broadway (941-0012).

Rebecca Purdum—New abstract paintings; through 11/18. Tilton, 49 Greene St. (941-1775).

Archie Rand—*Recent abstract paintings based on* two historic religious poems; through 11/11. Grand Salon, 83 Grand St. (226-1861).

Winston Roeth—Abstract paintings that explore the perceptual ambiguities of light, color, and depth; through 11/11. Stark, 560 Broadway (925-4484).

Lorna Simpson—Seven wall installations of photographic images of interior and exterior public space silk-screened on felt panels that are accompanied by texts printed on felt describing the ways in which individuals use such spaces as sites for sexual activity; through 11/25. Kelly, 43 Mercer St. (343-2405).

Megan Williams/Kenneth Goldsmith—New paintings of imaginary worlds that resonate with psychosexual tension, by this Los Angeles artist who is known for her installations/Collages of densely packed images each of which is devoted to a different Jewish icon in the artist's life, including Abbie Hoffman, Bob Dylan, Allen Ginsburg, and himself. Through 11/11. Bravin Post Lee, 80 Mercer St. (966-2676).

Other

Brice Marden—A series of nine paintings that the artist began in 1991 and completed in July 1995, which are characterized by a wide stroke that is often pushed right to the edge of the canvas and mark a return to a bright palette; large-scale drawings on the theme of Aphrodite; and a set of 32 small drawings in ink and gouache; through 1/14/96. Marks, 522 W. 22nd St. (861-9455); Thurs.–Sun. 12–6.

David Newman—Elaborate black-and-white drawings on canvas inspired by biblical texts; through 1/18. Hebrew Union College–Jewish Institute of Religion, Brookdale Center, 1 W. 4th St. (674-5300).

Barry Ratoff—Drawings and sculptures made of white plastic and aluminum that transform everyday symbols of optimistic innocence into statements on sadness and loss; through 11/8. Morris Healy, 530 W. 22nd St. (243-3753); Wed.–Sun. 11–6.

Group Shows

Madison Avenue and Vicinity

Americas Society—680 Park Ave. (249-8950). "Visions of Light and Air: Canadian Impressionism, 1885–1920," with paintings by Bannerman, Bruce, Carr, Cullen, Read, others; through 12/17.

China Institute—125 E. 65th St. (744-7088). An exhibition curated by H. Christopher Luce that ex-

Photograph by O. Winston Link/courtesy of the James Danziger Gallery.

amines the relationship between Chinese calligraphy and abstraction, featuring hanging scrolls, albums, and hand scrolls from Luce's own collection that date from the Ming Dynasty (1368–1644); through 12/21.

Hirschl & Adler—21 E. 70th St. (535-8810). "The View Inside—Interiors in American and European Art" features paintings and works on paper from the late-nineteenth through the mid-twentieth centuries, by Avery, Frieseke, Hassam, Hopper, Matisse, Porter, Sargent, and others; through 11/18.

Shepherd—21 E. 84th St. (861-4050). Nineteenth-century paintings and watercolors of architectural interiors and views of architecture by Allom, Bloch, Carr, Grimshaw, Trautschold, others; through 11/25.

57th Street Area

Baron/Boisanté—50 W. 57th St. (581-9191). Selected projects from 1981 to 1995 by Anderson, Baechler, Byron, Hafftka, MacDonald, Vital; through 11/18.

PaineWebber—1285 Ave. of the Americas (713-2885). An exhibition surveying the career of the controversial city planner and builder Robert Moses (1888–1981), featuring artifacts, photographs, manuscript materials, project models, architectural renderings, and engineering drawings and proposals; through 12/8.

Washburn—20 W. 57th St. (397-6780). "Referencing Mondrian No. 1," with works from the thirties and forties by Ilya Bolotowsky, Burgoygne Diller, Fritz Glarner, Harry Holtzman, and Charmion von Wiegand, all of whom were associated with Mondrian during his New York years; through 11/18.

SoHo and TriBeCa

Apex Art—291 Church St. (431-5270). "Crossing Borders: The Myst," with works by Amico, Fuss, Mach, Toda; through 11/18.

Drawing Center—35 Wooster St. (219-2166). "Pierced Hearts and True Love: A Century of Drawings for Tattoos"; through 11/11.

Exit Art/The First World—548 Broadway (966-7745). "Transfers," with paintings by Andersen, Arvan, Beattie & Davidson, Glantzman, Seward; through 11/11.

Miller—59 Grand St. (226-0166). Recent paintings by Texas artists Bruno Andrade, Michael Lathrop, and Betty Mobley; through 11/12.

Postmasters—80 Greene St. (941-5711). "Raw" features works created in a casual, slapdash, irreverent way by Apfelbaum, Bloodgood, Diao, Landers, McCarthy, Moylan, Pensato, Schumann; through 11/11.

Other

Greene Naftali—526 W. 26th St. (463-7770), Wed.–Sat. 10–6. "Tell Everyone," the gallery's inaugural exhibition, features works by Brown & Murphy, Frankland, Gunning, Owens, Rayne, Rough; through 11/11.

White Columns—154 Christopher St. (924-4212). "Plane/Structures" looks at the legacy of the light-and-space movement through the works of two generations of Los Angeles–based artists, among them Chang, Corse, Gilbert-Rolfe, Hayward, Larber, Thurston, Toon, White; through 11/19.

Photography

Merry Alpern—Photographs that document the activities in the bathroom of an illegal downtown sex club; through 11/25. Benrubi, 52 E. 76th St. (517-3766).

Eugene Atget/Walker Evans—Anonymous views of Paris and its environs by this photographer (1857–1927) whose works were admired for their unmediated clarity/Images of American life from the thirties. Through 11/25. Zabriskie, 724 Fifth Ave. (307-7430).

Louis Baltz—Maquettes of his large-scale urban installation pieces in Vienna, Paris, Luxembourg, and other locations, and Cibachromes of proposed works; through 11/18. Borden, 560 Broadway (431-0166).

David Byrne—Photographs of religious artifacts, shop-window displays, hotel and airport rooms, and other subjects specifically chosen for their mundaneness; through 11/22. Cristinrose, 395 W. Broadway (431-1862).

Sarah Charlesworth—New photographs; through 11/18. Gorney, 100 Greene St. (966-4480).

I.C.P.—1130 Fifth Ave. (860-1777); Tues. 11–8, Wed.–Sun. 11–6; $4, $2.50 students and seniors. "Feeling the Spirit: Searching the World for the People of Africa by Chester Higgins Jr."; "Bogota Fragments: Photographs by Bastienne Schmidt"; through 1/8/96.

I.C.P. Midtown—1133 Sixth Ave. (860-1783), Tues. 11–8, Wed.–Sun. 11–6. "The Garden of Earthly Delights: Photographs by Edward Weston and Robert Mapplethorpe"; "Pleasures and Possibilities: A Selection From the Permanent Collection"; "His Bedroom: An Installation by Dale Kistemaker"; through 11/26.

Len Jenshel and Diane Cook—A collaborative project by this husband-and-wife team who have traveled to Hawaii, Yellowstone National Park, and Mount St. Helens to photograph volcanoes in color (Jenshel) and black-and-white (Cook); through 11/25. Richardson, 560 Broadway (343-1255).

O. Winston Link—Black-and-white photographs of steam locomotives taking during the fifties that appear in his new book (Harry N. Abrams), 10/26–12/16, at Mann, 42 E. 76th St. (570-1223), and the first exhibit of his color photographs of steam trains, 10/25–12/2, at Danziger, 130 Prince St. (226-0056).

John O'Reilly—Two series of photographs, including "Occupied Territory," black-and-white Polaroid collages that combine portraits of German soldiers taken from a World War II photographic album with images of nude male bodies lifted from homoerotic magazines from the fifties, and "Dance of Death," a series of narrative collages in which Picasso, Hitler, and Jesus are protagonists; through 11/25. Saul, 560 Broadway (431-0747).

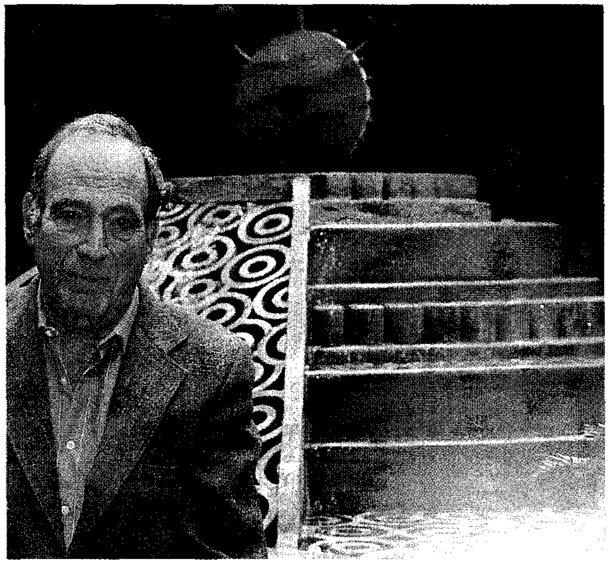
Arthur Tress—"Requiem for a Paperweight," the final installment of the photographer's mythic three-part narrative of color works, "The Wurlitzer Trilogy," concentrates on the plight of a middle-aged account executive; through 11/18. Bridgewater/Lustberg, 560 Broadway (941-6355).

William Wegman/Mark Klett—The artist's first group of altered photographs since the seventies illustrates his Weimaraners engaged in various whimsical activities/Panoramic vistas of the Southwest

In Print

Cut to the Chase

What makes J. Robert Orton Jr.'s new book *Benevolence and Blasphemy* (Turtle Point Press; $13.95) a more sincere art-world tell-all than most is that it is *not* the work of a professional writer, an artist, a dealer, or even a New Yorker. Rather, its author is a straightforward 75-year-old Cincinnatian who by the age of 50 had made himself a rich man with the family textile-waste business and took it upon himself to assemble a contemporary-art collection with the intention of donating it to the Cincinnati Art Museum. So what if he knew next to nothing about contemporary art? He would read magazines and acquaint himself with galleries and museums in New York and Europe. More propitiously, he sought advice from his cousin Anne Rorimer, then the curator of contemporary art at the Art Institute of Chicago, and Robert Stearns, then the director of Cincinnati's Contemporary Arts Center, who provided him with an entrée to New York's top galleries.



Tales of Orton's experiences in New York, where he did most of his collecting between 1970 and 1985, provide the dishiest moments in his memoir. Particularly enjoyable are the chapters devoted to his favorite dealers and artists, his *least* favorite (Mary Boone, Carl Andre), and the art he was (and wasn't) able to buy on a self-imposed yearly limit that never exceeded $21,000 (he had the prescience to buy a painting from Eric Fischl's first New York show, in 1981, for $4,500). Even collectors, we learn, get the gallery heebie-jeebies ("Some of the most prestigious galleries are so forbidding that even I dread entering them," Orton confesses). There were times when collecting lost its glow—for example, after his contretemps with the Cincinnati Art Museum, which had deaccessioned more than 50 works he'd given the museum for a small fraction of their value. But for the most part, his collecting had more to do with a love of adventure than with a desire for ownership. The challenge, he writes, is in selecting an object and buying it. "But," he adds, "the moment I had it I started thinking of ways to get rid of it."

Edith Newhall

Photograph by Rosemary Shelton.

displayed with a selection of objects the photographer found in the desert; through 11/18. Pace/MacGill, 32 E. 57th St. (759-7999).

Museums

Alternative Museum—"Fragmented Images." Recent works by the photographers S. A. Bachman, Hope Sandrow, and John Schlesinger; through 11/18. . . . "James Balog: *Anima*"; through 11/18. . . . "Hiromitsu Morimoto: Recent Works"; through 11/18. 594 Broadway (966-4444); Tues.–Sat. 11–6.

American Craft Museum—"Craft in the Machine Age 1920–1945." A retrospective of crafts made between the World Wars; through 2/25/96. 40 W. 53rd St. (956-3535); Tues. 10–8, Wed.–Sun. 10–5; $5, $2.50 seniors and students.

American Museum of Natural History—"To the Ends of the Earth: Fossil Discoveries From the American Museum of Natural History"; through 12/10. . . . "Art in the Service of Science." An assemblage of works by renowned naturalists and artists (Mon.–Fri. 10–5); through 12/30. . . . "Botanical Art From the Hunt Institute Collection"; through 1/15. Central Park West at 79th St. (769-5100); Sun.–Thurs. 10–5:45, Fri. and Sat. 10–8:45; $6 suggested contribution, $4 students and seniors, $3 children.

Asia Society—"Worlds Seen and Imagined: Japanese Screens From the Idemitsu Museum of Arts"; through 1/17/96. 725 Park Ave. (288-6400); Tues.–Sat. 11–6 (Thurs. 6–8 free) , Sun. 12–5; $3; $1 seniors and students.

Bronx Museum of the Arts— "Zhang Hongtu: Material Mao"; through 1/14/96. . . . "Prisoners"; through 1/14/96. . . . "Under the Hunter's Moon by Alyson Pou"; through 1/14/96. . . . "Dear Robert, I'll See You at the Crossroads: A Project by Renée Stout"; through 1/14/96. 1040 Grand Concourse, Bronx (718-681-6000); Wed. 3–9, Thurs. and Fri. 10–5, Sat. and Sun. 1–6; $3; $2 students, $1 seniors.

Brooklyn Museum—"Leon Polk Smith: American Painter"; through 1/7/96. . . . "Alison Saar: The Woods Within." A site-specific sculpture installation; through 9/8/96. . . . "Elsa Schiaparelli: Surrealism in Fashion From the Brooklyn Museum"; through 3/24/96. . . . "Steel: Photographs by Patricia Layman Bazelon"; through 2/4/96. . . . "More Room for a View: Large-scale Works on Paper"; through 11/5. . . . "Nardo di Cione in Context: Early Renaissance Paintings From the Brooklyn Museum"; through 1/30/96. 200 Eastern Pkwy., Brooklyn (718-638-5000); Wed.–Sun. 10–5; $4 donation, $2 students, $1.50 seniors.

Dahesh Museum—"Picturing the Middle East: A Hundred Years of European Orientalism." Eighteenth- and nineteenth-century paintings, watercolors, sculpture, and photographs that were inspired by Middle Eastern culture; through 1/27/96. 601 Fifth Ave. (759-0606); Tues.–Sat. 11–6; free.

Dia Center for the Arts—"Jessica Stockholder: Your Skin in This Weather Bourne Eye-Threads & Swollen Perfume"; through 6/23/96. . . . "European Couples, and Others: Works by Dan Flavin"; through 6/23/96 . . . . "Komar and Melamid: The Most Wanted Painting on the Web"; through 6/23/96. . . . "Gerhard Richter: Atlas"; through 6/23/96. 548 W. 22nd St. (989-5912); Thurs.–Sun. 12–6; $3 suggested contribution.

Frick Collection—"English Reproductive Prints in the Frick Collection." A selection of English mezzotints that were collected by Henry Clay Frick in the early 1900s; through 10/22. 1 E. 70th St. (288-0700); Tues.–Sat. 10–6, Sun. 1–6; $5, $3 students and seniors; children under 10 not admitted.

Guggenheim Museum—"Claes Oldenburg: An Anthology." Approximately 200 of the artist's most important drawings, collages, and sculptures from 1958 to the present; through 1/14/96. . . . "Joel-Peter Witkin"; through 1/14/96.1071 Fifth Ave., at 88th St. (423-3500); Sun.–Wed. 10–6, Fri. and Sat. 10–8 (Fri. 6–8, pay what you wish), closed Thurs.; $8, $5 students and seniors.

Guggenheim Museum SoHo—"Dan Flavin." Works from the sixties through the late eighties in the museum's collection; through 11/30. . . . "Dieter Appelt." The first retrospective of works by this German photographer; through 11/5. 575 Broadway (423-3500); Sun. and Wed.–Fri. 11–6, Sat. 11–8; $5; $3 seniors and students.

Japan Society—"Symbol and Substance in Japanese Lacquer: Lacquer Boxes From the Collection of Elaine Ehrenkranz"; through 1/14/96. 333 E. 47th St. (832-1155); Tues.–Sun. 11–5; $3.

Jewish Museum—"Russian Jewish Artists in a Century of Change, 1890–1990"; through 1/28/96. . . . "A New England Wooden Synagogue: Building Temple Israel, Greenfield, Mass." Photographs, drawings, and models illustrating the conceptualization and design of Temple Israel by architect M. Louis Goodman; through 1/14/96. 1109 Fifth Ave. (423-3200); Sun., Mon., Wed., Thurs. 11–5:45, Tues. 11–8 (Tues. after 5 free); $7, $5 students and seniors.

Metropolitan Museum of Art—"Rembrandt/Not Rembrandt in the Metropolitan Museum of Art." Works by Rembrandt and by his seventeenth-century followers and imitators; through 1/7/96. . . . "John Singleton Copley in America." Before the artist left America to live in England in 1774, he was already widely admired for his paintings, 60 of which constitute this exhibition; through 1/7/96. . . . "Goya at the Metropolitan." The museum's entire collection of the Spanish artist's drawings, prints, and paintings; through 12/31. . . . "River of Gold: Pre-columbian Treasures From Sitio Conte, Panama"; through 2/4/96. . . . "French Drawings of the Sixteenth Century From the École des Beaux-Arts, Paris"; through 11/12. . . . "Pages of Perfection: A Trove of Islamic Painting and Calligraphy From St. Petersburg, Russia"; through 12/31. . . . "Swords Into Ploughshares: Military Dress and the Civilian Wardrobe"; through 11/26. . . . "Annenberg Collection of Impressionist and Post-Impressionist Paintings"; through 11/30. . . . "Modern Glass in the Metropolitan Museum of Art"; through 10/29. 1000 Fifth Ave., at 82nd St. (879-5500); Tues.–Thurs. and Sun. 9:30–5:15, Fri. and Sat. 9:30–9; $7 contribution, $3.50 children and seniors. The Cloisters, Fort Tryon Park (923-3700); Tues.–Sun. 9:30–5:15 (closes at 4:45 between October and March).

Pierpont Morgan Library—"From Jackson to Lincoln: Democracy and Dissent"; through 1/7/96. . . . "Fantasy and Reality: Drawings From the Sunny Crawford von Bülow Collection"; through 1/7/96. 29 E. 36th St. (685-0008); Tues.–Fri. 10:30–5, Sat. 10:30–6, Sun. noon–6; $5 suggested donation, $3 students and seniors.

Museum at F.I.T.—"Paris Modern: The Swedish Ballet 1920–1925." The avant-garde dance company is recalled in drawings, costume and set designs, posters, and photographs; through 1/13/96. . . . "Robert Lee Morris." A 25-year retrospective of his jewelry designs; 10/31–1/20/96. Seventh Ave. at 27th St. (760-7642); Tues.–Fri. 12–8, Sat. 10–5; free.

Museum for African Art—"Animals in African Art: From the Familiar to the Marvelous"; through 12/31. 593 Broadway (966-1313); Tues.–Fri. 10:30–5:30, Sat. and Sun. noon–6. $4, $2 children, students, and seniors.

Museum of American Folk Art—"Norwegian Folk Art: The Migration of a Tradition"; through 1/7/96. 2 Lincoln Square (595-9533); Tues.–Sun. 11:30–7:30; free.

El Museo del Barrio—"AMANAPLANACANALPANAMA: An Installation by Luis Camnitzer"; through 1/7/96. . . . "Four Corners/Cuatro Esquinas: Recent Paintings and Drawings by José Morales"; through 1/7/96. 1230 Fifth Ave. (831-7272); Wed.–Sun. 11–5, Thurs. 12–7; $4, $2 seniors and students.

Museum of Modern Art—"Piet Mondrian." An exhibit of 160 paintings and drawings from museums and private collections that emphasizes Mondrian's identity as a modern, abstract artist and surveys the time he spent in Paris (1919–38), London (1938–40), and New York (1940–44); through 1/23/96. . . . "New Photography II: Uta Barth, Joseph Bartscherer, Ulrich Görlich, Eric Rondepierre"; through 1/9/96. . . . "Alfred Stieglitz at Lake George." Photographs taken by Stieglitz at his family's summer home at Lake George, New York; through 1/2/96. . . . "Light Construction." More than 30 recent projects by architects and artists from eleven countries that reveal a new interest in transparency and translucency; through 1/2/96. . . . "Annette Messager." The first museum retrospective devoted to this French artist who uses the fragmentation of images and language to explore issues of identity; through 1/16/96. 11 W. 53rd St. (708-9480); Sat.–Tues. 11–6, Thurs. and Fri. noon–8:30, closed Wed. $8; $5 students and seniors; Thurs. and Fri. 5:30–8:30, pay what you wish.

Museum of the City of New York—"New York Now: Contemporary Cityscape Paintings"; through 12/31. . . . "Union Settlement Association: 100 Years of Leadership in East Harlem"; through 11/5. 1125 Fifth Ave., at 103rd St. (534-1672); Wed.–Sat. 10–5, Sun. 1–5; $5, $3 students and seniors.

National Academy of Design—"Edvard Munch and Harald Sohlberg: Landscapes of the Mind." The first exhibition pairing the works of Norway's turn-of-the-century masters, including some 140 paintings, drawings, and prints from the 1890s through 1910; through 1/14/96. 1083 Fifth Ave. (369-4880); Tues.–Sat. 11: 30–5:30 (Fri. until 8); $5, $3.50 senior citizens, students, and children under 16.

New Museum of Contemporary Art—"Temporarily Possessed: The Semi-Permanent Collection." An exhibition of artworks acquired by the museum since its founding in 1977; through 12/30. 583 Broadway (219-1222); Wed., Thurs., Fri., Sat. 12–8 (free 6–8), Sun. 12–6; $4, $3 artists, students, and seniors.

New-York Historical Society—"Perspectives on New York: Selections From the Map Collection of the New-York Historical Society"; through 11/7. 2 W. 77th St. (873-3400); Wed.–Sun. noon–5; $3, $1 seniors and children.

New York Public Library—"What Price Freedom?" A selection of objects from the library's collections that exemplify moments in history when people took great risks to express themselves freely; through 1/6/96. Fifth Ave. and 42nd St. (869-8089); Mon. 10–6, Tues.-Wed. 11–6, Thurs.–Sat. 10–6; free.

Studio Museum in Harlem—"The Listening Sky: An Inaugural Exhibition of the Studio Museum in Harlem Sculpture Garden"; through 8/25/96. 144 W. 125th St. (864-4500); Wed.–Fri. 10–5, Sat. and Sun. 1–6; $5; $3 students and seniors.

Whitney Museum of American Art—"Altered and Irrational." An exhibit of works from the museum's permanent collection that examines artists' use of nontraditional materials, altered forms, and unusual processes; through 3/3/96. . . . "Florine Stettheimer: Manhattan Fantastica." A retrospective of paintings by this chronicler of thirties and forties New York intellectual and bohemian life; through 11/5. . . . "Picassoid: Collection in Context"; through 12/10. 945 Madison Ave., at 75th St. (570-3676); Wed., Fri., Sat., Sun. 11–6, Thurs. 1–8; $8, $6 students and seniors (free Thurs. 6–8).

Whitney Museum of American Art at Philip Morris—"Terry Adkins," through 1/5/96. . . . "Altered and Irrational." A segment of the museum's larger exhibition at its main branch (see above); through 1/5/96. 120 Park Ave. at 42nd St. (570-3676), Mon.–Fri. 11–6 (Thur. until 7:30); free.

Auctions

Christie's—502 Park Ave. (546-1119). 10/25 at 5: "Korean Works of Art." On view from 10/23. 10/26 at 10 and 2: "Important French Furniture, Porcelain, and Carpets." On view from 10/21. 10/27 at 10 and 2: "American and English Modern Literature from the Library of Mrs. Charles W. Engelhard." On view from 10/21. 10/31 at 10 and 2: "Fine Watches and Wristwatches." On view from 10/27. 10/31 at 10 and 2: "Japanese Prints, Paintings, and Works of Art." On view from 10/27. 10/31 at 5: "Modern and Contemporary Japanese Art." On view from 10/27.

Christie's East—219 E. 67th St. (546-1119). 10/25 at 10 and 2: "Antique and Fine Jewelry." On view from 10/20. 10/30 at 6: "19th-Century European Paintings." On view from 10/26.

Sotheby's—York Ave. at 72nd St. (606-7000). 10/25 and 10/26 at 10:15 and 2: "Jewelry." On view from 10/20. 10/27 at 10:15 and 10/28 at 2: "French Furniture." On view from 10/21. 10/30 at 10:15 and 2: "Watches." On view from 10/26.

Swann Galleries—104 E. 25th St. (254-4710). 10/26 at 10:30: "Americana." On view from 10/21.

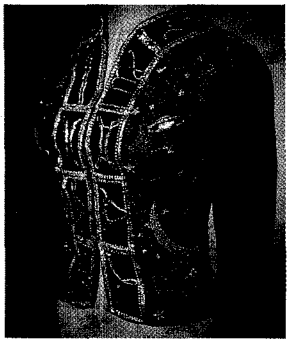
the mix

Alphabet City...Showing Schiap

On View

Shocking Schiaparelli

Descended from Roman nobility, the couturière Elsa Schiaparelli (1890–1973) was sequestered in a convent at age 14, when she wrote a book of erotic poems and engineered her release with a near-fatal hunger strike. Her career continued confidently in that flamboyant vein. "A Slice of Schiaparelli," the just-opened exhibition at the Brooklyn Museum, presents a selection of costumes and accessories she designed in the thirties, her heyday. The items remain luscious and, yes, shocking—even in these far-out, gaudy times.



Take, for example, the evening jacket from the "Astrology Collection," which armors a woman's torso in nothing less than a magical view of the universe. Its midnight-blue silk velvet, bordered with the signs of the zodiac, is emblazoned with a crescent moon of rhinestones, a ringed Saturn of bronze thread, and a Milky Way of infinitesimal glass beads scattered in dense profusion. In the jewelry department, a typically witty take on the erotic menace that fascinated the Surrealists is represented by a collar of translucent plastic studded with small painted-metal insects; worn, as intended, over bare skin, it gives the illusion of the creatures' circling the neck of its enigmatically alluring owner.

Schiap, as her intimates called her, actively collaborated with artists like Dalí and Cocteau, co-opting their wild fantasies to adorn the body. What she didn't do was sketch, drape, or sew; she was that rarity—a fashion designer devoid of dressmaking skills. Unlike her arch-rival, the classicist Coco Chanel, she made her effect through decoration prompted by a daring imagination. Where Chanel is structural and sculptural, she is "merely" pictorial; but her creations, superficial and outlandish if you will, make you feel very, very happy about the crazy richness of life, which is no minor achievement. TOBI TOBIAS

John Leonard's Television Notes

The Search for Satan (10/24; 9 to 10 P.M.; Channel 13) is another *Frontline* chapter in the epic of Ofra Bikel's disenchantment with the child-abuse hysteria of the eighties. After two documentaries devoted to Innocence Lost in the Edenton, N.C., day-care trials, and her scary descent last April into the swampy fevers of "recovered memory" therapy, *Divided Memories*, Bikel turns this time to "satanic ritual abuse" as the purported cause of a sudden jump in cases of multiple-personality disorder, from 200 in 1980 to 4,000 in 1989. Every scrap of evidence would suggest some sort of hallucinatory wishful thinking, a witch hunt, or a hoax.

NYPD Blue (10/24; 10 to 11 P.M.; ABC) starts off its season slam-banging, with Nicholas Turturro gunned down at a numbers collection agency, Dennis Franz getting some surprising news on the home front, and Jimmy Smits with three different adoring women on his sensitive hands—only one of whom, Melina Kanakaredes, has another job on another network. (On *New York News,* she's the star columnist and bleeding heart; last season on *NYPD Blue,* she was the cutthroat reporter who parlayed pillow talk into a big story and a busted love affair.) The least interesting question in this episode, called "E.R.," is whether the perp will walk.

Julie Andrews: Back on Broadway (10/25; 8 to 9:30 P.M.; Channel 13) celebrates the advent onstage of *Victor/Victoria* with an engaging and affectionate documentary on the star of *The Boyfriend, My Fair Lady, Mary Poppins,* and *The Sound of Music* from her childhood English-music-hall days to Walt Disney and Blake Edwards. James Garner, Jack Lemmon, and Roddy McDowall are among those interviewed. Terrific snippets from the Carol Burnett TV specials include their send-up of *The Sound of Music* before Julie signed on for the movie version.

Radio Highlights

Jewish Short Stories—10/26: "My First Goose," by Isaac Babel, read by Alan Rosenberg; "A Stranger," by I. B. Singer, read by Elliot Gould; "The Loudest Voice," by Grace Paley, read by Rhea Perlman. At 7 P.M.; WFUV, 90.7 FM.

Symphony Hall—10/26: Bartók's *Hungarian Pictures* and Dvořák's Symphony No. 8 in G. 10/27: Haydn's Symphony No. 30 in C, *Alleluia.* 10/30: Warlock's *An Old Song* and Brahms's Violin Concerto in D, Opus 77. 10/31: Wagner's *Der Fligende Hollander* and Mussorgsky's *Pictures at an Exhibition.* Weeknights at 8; WQXR, 96.3 FM.

New York and Company—10/30: Umberto Eco on his latest novel, *The Island of the Day Before;* Arthur Miller discusses his collection of short stories *Homely Girl* and his memoir *Time Bends.* 10/31: Norman Mailer on *Portrait of Picasso as a Young Man;* Amy Tan on her novel *The Hundred Secret Senses.* 11/1: Jerome Washington on *Iron House;* Barry Unsworth on his novel *Morality Play.* Every weekday at noon; WNYC, 820 AM.

The Mercury Theater of the Air—10/25: *The War of the Worlds.* At 7 P.M.; WFUV, 90.7 FM.

Saturday Afternoon at the Opera—10/28 at 1: Rossini's *Semiramide.* With Cheryl Studer, Samuel Ramey, Jennifer Larmore, Frank Lopardo, Julia Faulkner, and Jan-Hendrick Rootering. WQXR, 96.3 FM.

Casper Citron—10/28 at 10 P.M.: Joan Rivers, Chief Ronald Red-Bone, Irish poet and novelist Edna O'Brian, Joseph E. Persico on his book *Nuremberg* and his collaboration on the Colin Powell autobiography. WOR, 710 AM.

Sunday Night Opera House—10/29 at 8: Massenet's *Manon.* With Ileana Cotrubas, Alfredo Kraus, Gino Quilico, Jose Van Dam, Charles Burles, Jean-Marie Fremeau, Ghyslaine Raphanel, Colette Alliot-Lugaz, Martine Mahe, Jacques Loreau, and the Choeurs du Capitole. Michel Plasson conducts. WQXR, 96.3 FM.

The Written Word

The Encyclopedia of New York City—Kenneth Jackson, the man who put it all together, has several readings around town this week. 10/24 at 7:30: Shakespeare & Co., 81st St. and Broadway (580-7800), free; 10/25 at 7:30: Bookberries, 983 Lexington Ave.; 10/26 at 5: The New-York Historical Society, 2 West 77th St., at Central Park West.

Sarah Shulman—10/24 at 7 P.M.: A Different Light, 151 W. 19th St. (989-4850); free.

Elinor Burkett—10/25 at 7:30 P.M.: reading from *The Gravest Show on Earth: America in the Age of Aids.* Barnes & Noble, 4 Astor Place (420-5846); free.

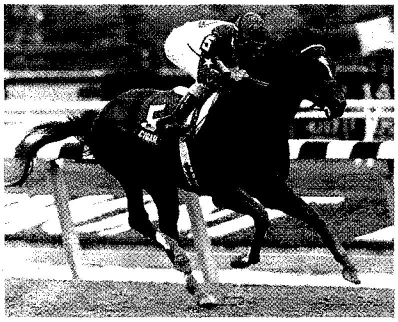
Allen Ginsberg and David Shapiro—10/25 at 8: Columbia University, graduate-student lounge, Philosophy Hall, 116th St. and Broadway; free.

W. S. Merwin—10/25 at 7: Academy of American Poets/New School, 66 W. 12th St. (334-1660); $5.

Mary Gordon—10/26 at 6:30: Glucksman Ireland House, NYU, One Washington Mews (988-3950); free.

Dorothy Porter—10/26 at 7: Part of the Lesbian Mystery Writers Series (989-4950); free.

***Downhome:* An Anthology of Southern Women Writers**—10/27 at 7: The Writer's Voice/West Side YMCA, 5 West 63rd St. (875-4124); $8.



Talent **Maybe it's time for Cigar to be regarded as not just one of the great racehorses of the past twenty years but *the* greatest. He has won eleven straight races at seven tracks and should make it twelve in the $3 million Breeders' Cup Classic at Belmont Park October 28 (see listing).**

Photographs: top, courtesy of the Brooklyn Museum; bottom, New York Racing Association.

Patricia Williams—10/29 at 3: Brooklyn Moon Cafe, 745 Fulton St., Brooklyn (718-243-0424); free.

A (Belated) Birthday Party for Dylan Thomas and Sylvia Plath—10/29 at 6: Celebrate with poems or other relevant material by or about Plath and Thomas. Home Planet News/Cedar Tavern, 82 University Pl.; $5.

Amy Tan—10/29 at 8: Reading from *The Hundred Secret Senses.* 92nd St. Y, 92nd St. and Lexington Ave. (415-5760); $18. She'll also read on 11/1 at 7:30 at Shakespeare & Co., 81st St. and Broadway (580-7800); free.

NEA Reading—10/29 at 7: KGB, 85 E. 4th St. (505-3360); free.

Umberto Eco—10/30 at 8: 92nd St. Y, 92nd St. and Lexington Ave. (415-5760); $10 nonmembers.

A Celebration for Arthur Miller on His Eightieth Birthday—Miller will read from *The Crucible* and others will speak on his influence in the arts. Guest speakers include John Guare, Carlos Fuentes, and Zoe Caldwell. 10/30 at 7: PEN/Town Hall, 123 W. 43rd St. (997-1929); $10 nonmembers.

The American Poetry and Literacy Project—10/30 at 7:30: Featuring David Dinkins, Ed Bradley, Geraldine Ferraro, Susan Sontag, Cornelius Cunningham, and Joseph Brodsky. The celebrities will be reading from the Peconic and Brookhaven Telbook telephone directories, considered to be the first phone books in history to feature poetry among their pages. St. Paul's Chapel, on the main campus of Columbia University, 116th St. and Amsterdam Ave; free.

Lectures & Panels

Beyond the Box: A Symposium on Urban Design and the Superstore—10/24 at 6: A public forum will evaluate the urban-design implications of superstores in urban settings, drawing on the results of a design charrette on test sites in New York. Panelists include John Alschuler, Michael Kwartler, and Marilyn Jordan Taylor. The Municipal Art Society, 457 Madison Ave. (935-3960); please call to reserve.

The End of the Roman Holiday—10/24 at 6:30: Tibor Kalman has returned to the States after a two-year hiatus in the Eternal City, where he served as editor-in-chief of the global magazine *Colors.* He will talk about his current and past preoccupations with media, magazines, and global issues in design. Call the Cooper-Hewitt National Design Museum at 860-6898 for further information; $15.

Diversity in the Publishing Industry—10/25 at 6:30: With Joy Harjo, Yoji Yamaguchi, and Manie Barron. Moderated by John F. Baker of *Publisher's Weekly.* PEN/McGraw-Hill Auditorium, 49th St. and Ave. of the Americas (334-1660); free.

A Discussion of Raymond Chandler—10/25 at 6:30: Robert B. Parker, Walter Mosley, and Sue Grafton discuss one of the great ones of their field. Time-Life auditorium/Time-Life Building, Sixth Ave. at 50th St.; free.

Rabbi Lawrence Kushner—10/25 at 6:30: "Acts of God: Finding the Sacred in Ordinary Places"; College Institute, 1 W. 4th St. (674-5300).

"Dilemmas We Face"—10/26 at 8:15: With Robert Krulwich, Katha Pollitt, and Robert Wright. 92nd St. Y, at Lexington Ave. (996-1100); $18.

Second Annual Black Mystery Writers' Panel—10/29 at 3; Panelists include Eleanor Taylor Bland, Walter Mosley, and Valerie Wilso Wesley. Trinity School, 139 W. 91st St.; free.

Slide Lecture: The Byron Collection—50 Years of New York City Life, 1892–1942—10/29 at 2: Museum of the City of New York, 103rd St. and Fifth Ave. (534-1672); free, although contribution suggested.

Elegance and Splendor: Japanese Kimono Decoration Through Time—11/1 at 6:30; Monica Bethe lectures on surface design, focusing on the Momoyama period (1573–1615). Japan Society, 333 E. 47th St. (752-3015); $8 members, $10 nonmembers.

Tours

Irish New York—10/29 at 1 P.M: A walking tour through the former Little Ireland district between City Hall and Houston Street. Stops include the founding site of the Ancient Order of Hibernians, the former Five Points Slum, the childhood home of Al Smith, and the original St. Patrick's Cathedral. For more information and meeting place, call 439-1090; $9.

SoHo and Little Italy—10/29 at 1 P.M: Bohemia, brothels, the original St. Patrick's, Hell's Hundred Acres, and the best cheesecake in NYC. For more information and meeting site, call 628-9517. $15.

Benefits

Into the Looking Glass—10/26 at 6: A benefit auction showcasing major works by 46 leading contemporary artists. Works range from *Through the Looking Glass,* a surrealistic brooch-and-mirror mount by Robert Ebendorf, to *Fetish: Power Figure,* a small terra-cotta figurine by Judy Fox. American Craft Museum, 40 W. 43rd St. (Call 956-3535.)

Sports

Close, But No Cigar—The Breeders' Cup Classic, which returns to New York for the first time since 1990, will be little more than a one-and-a-quarter-mile victory lap, as Cigar runs away from a bunch of horses he's already soundly beaten several times. That knowledge and $2 will get you about $2.50; Cigar is likely to be the shortest-odds favorite in Classic history. The six other million-dollar races on the card should offer at least some unpredictability. Sat., 10/28, at Belmont Park. First race: 11 A.M. NBC, 11:30 A.M.–3:30 P.M. VICTOR MATHER

Beyond the Palefaces—The Cleveland Indians vs. the Atlanta Braves in the World Series? Call it the baseball equivalent of Manifest Destiny. Despite the offensive "tomahawk chop" and the patently racist Chief Wahoo logo, both teams are worthy: The baseball Indians have endured the "curse" of Rocky Colavito for four decades, and the Braves, after years of floundering, have won the NL pennant three times in the last four complete seasons. Of course, the Indians (the people) have been on a much longer losing streak, stretching back, at least, to the massacre at Wounded Knee. Games three through five at AL 10/24–26, at 8:20; games six and seven (if necessary) at Atlanta 10/28 and 10/29, at 7:20.

Road to Nowhere—Giants at Washington Sun., 10/29, at 8. Jets at Indianapolis Sun., 10/29, at 1.

The Rink Cycle—The Devils take on Vancouver Wed., 10/25, at 7:30; Pittsburgh Sat., 10/28, at 7:30. The Rangers vs. Vancouver Tues., 10/24, at 10:30; at Tampa Bay Thurs., 10/26, at 7:30; Toronto Sun., 10/29, at 7. Islanders vs. Philadelphia Wed., 10/25, at 7:30, Pittsburgh Thurs., 10/26, at 7:30; Philadelphia Sat., 10/28, at 7.

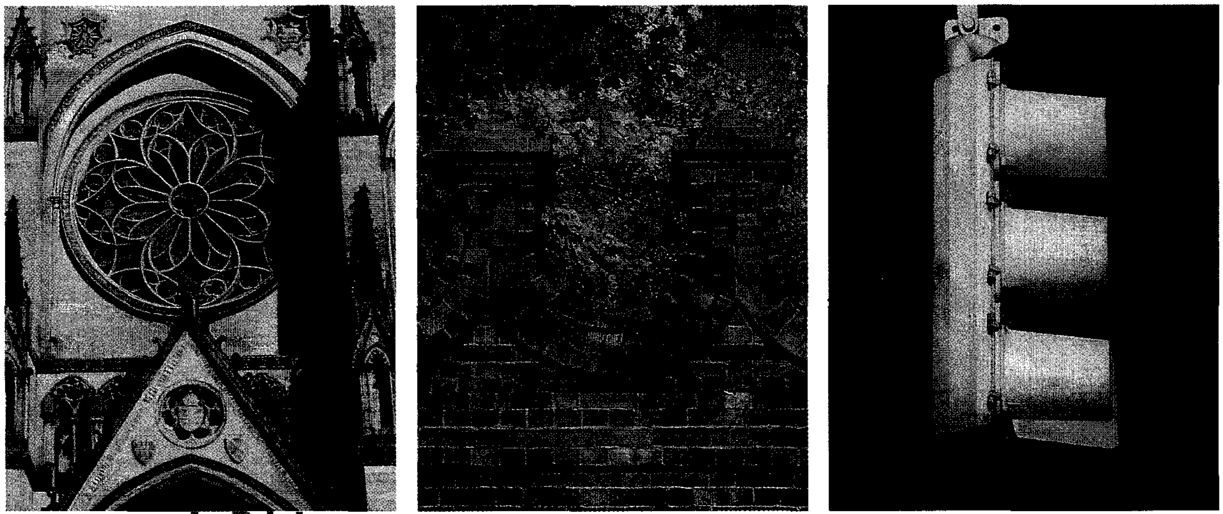
Online

Matt Groening—*Simpsons* creator and limousine revolutionary chats on Prodigy: 10/24 at 8 P.M.

Gillian Duffy—Culinary editor of *New York* Magazine and author of much of this issue ("The 1995 Food Issue") chats with fellow cooking enthusiasts on CompuServe: *go* NYMAG on 10/25 at 3 P.M.

The United Nations at 50—The U.N. Association hosts a panel discussion about the nature of the U.N. and its future. On CompuServe: *go* Convention on 10/30 at 8 P.M.

Conferences last about one hour. Send comments to runnette@emedia.net



In Print

The Letterman

The Library of Congress catalogued *Alphabet City* as "juvenile literature," which will probably do nothing to keep grown-ups from filching their kids' copies of the book. Artist Stephen T. Johnson "built" his city by finding capital letters in lampposts, fire escapes, the Brooklyn Bridge, even negative space—and rendering them stunningly with pastels, watercolors, gouache, and charcoal. (Viking; $14.99.)

Illustrations courtesy of Viking.

Kids

Ghoulish...

Children's Events

See and Be Seen—For the **Children's Halloween Parade** in the Village kids gather in costume at the Washington Square Arch (Fifth Ave. and Washington Square North) at 3:45 P.M. on 10/31 for a short musical show by the Downtown Music Productions. Looking spooky and banging on drums, the paraders proceeds west on Washington Square North and then counterclockwise around the park, for the hour-long procession. **The annual Village Halloween Parade,** a wonderfully exuberant affair with scads of marching bands, tends toward heavy doses of the tasteless and tacky. 10/31 at 7 (participants assemble at 6 on Dominick St. between Sixth Ave. and Varick St.) The parade proceeds up Sixth Ave. to about 22nd St., for just over an hour.

Dodgeball—The opening of the **Brooklyn Historical Society**'s interactive "Play Ball!" exhibit is a baseball fan's dream come true—a fan of any age. Walk through the Dodgers' locker room on your way to Ebbets "Field" and try on a uniform or two while you're in there. Look at sports memorabilia, listen to stories and add your own, sing songs and join in chants and incantations; ask the resident baseball expert those trivial questions about sports history that keep you awake at night and step up to the mike as a radio sports announcer. "Play Ball" commemorates the fortieth anniversary of the Brooklyn Dodgers' World Series win and takes a close look at Jackie Robinson's contribution to sports and civil rights. The opening hoopla is 10/29, 1 to 4. The exhibit will run at least through the spring of '96. 128 Pierrepont St., Brooklyn Heights (718-624-0890). General admission is $2.50, $1 for children and seniors.●

Wild—Expect to see children's faces painted as animals if you enter the **Central Park Wildlife Center** this weekend. Other Halloween-themed activities include spider and bat puppet-making sessions (both from 11 to 5) and a tour of spooky animal facts (at 1 and 3 each day). 10/28 and 10/29. Weekend hours are 10:30 to 5:30. Fifth Ave. at 64th St. (861-6030). General admission is $2.50; $1.25 for seniors and 50 cents for children ages 3 to 12. Similar events take place at the **Queens Wildlife Center** (718-271-7761), the **Bronx Zoo** (718-367-1010), the **Aquarium for Wildlife Conservation** (718-265-3474), and the **Prospect Park Wildlife Center** (718-399-7339). Call for details.●

Cue

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Kids

Linda Hall
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Events
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In Concert

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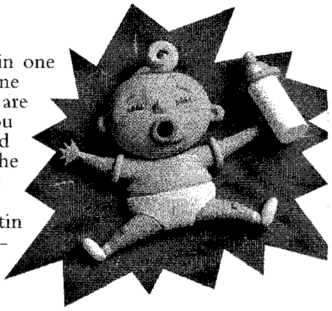
Scary Sounds—At the "Festival of Frights" this weekend, kids can put together costumes and noisemakers, or cook up batches of candy. Look out, though, for the wandering witches and miscellaneous moans. Children who would prefer not to be frightened can steer clear of danger playing carnival games, dancing the Monster Mash, and listening to *un*scary stories. (Two major new exhibits have recently opened at the museum, "The World of Pooh," a Pooh-inspired environment for little kids, and "SoundFun," a place of abundant noisemaking possibilities.) 10/28 to 10/30 (Sat. and Sun. 10–5, Mon. 1:30 to 5:30). **The Children's Museum of Manhattan,** 212 W. 83rd St. (721-1223). General admission $5, seniors $2.50, under-2's free.

Little Big Top—**The Big Apple Circus,** our homegrown Little-Circus-That-Could, has pitched its tent at Damrosch Park adjacent to Lincoln Center, with a new show called "Jazzmatazz." Along with Barry Lubin as the familiar cross-dressing grandma clown, we get Art Deco sets, Zeigfeld flappers, and an elephant act set to high-tempo jazz—all in an intimate one-ring sawdust setting. Shows are through 1/7. 62nd St. between Columbus and Amsterdam Aves. For a schedule of performances call 268-0055. For tickets call 721-6500. $10 to $49.

Crafty—Make elegant handheld masks out of ribbons, glitter, beads, buttons, and paint at the **American Craft Museum.** Christine Campbell tells stories at 1. 10/29 from noon to 3. 40 W. 53rd St. (965-3535). $2 material fee in addition to admission. General admission is $5, seniors and students are $2.50, and children under 12 are free. Reservations suggested.●

Spooky Science Experiments—Make glow-in-the-dark milk caps in preparation for a game under cover of darkness (at 11 and 3 on 10/28). Make chocolate monsters and then wash them down them with sizzling potions (for a $1 to $2 fee). Watch master magician Darren Romeo (10/29 at 2; $1) and learn some of his secrets (10/29 at 4; $1). And strut your accessories at the Halloween parade 10/29 at 4. **New York Hall of Science,** 47-01 111th St. Flushing Meadows, Corona Park (718-699-0005).

Music to My Ears—The idea of the **New York Musical Kids Expo** is that you might want to play on instruments, get taught music theory by a computer, talk to the best music teachers in town, and hear children performing music with your child—all in one place and at one time. Ear plugs are provided, and you just might need them to quiet the din of a kids' jazz band, string quartet, and Latin ensemble, and assorted experiments on tambourines, congas, trumpets, flutes, and synthesizers. 10/29 10 to 6. Holiday Inn Crowne Plaza, 1605 Broadway, between 48th and 49th. For additional information call 819-0576. Tickets are free at Manny's Music (156 W. 48th St.). At the door they are $10 for a family, $5 for individuals.●



Now You See It—Father Jerry Jecewiz, a priest who moonlights as a magician, can make a duck disappear, and a lady float—all to benefit a local Catholic school. Jecewiz, "the conjuring clergyman," performs his 90-minute family show: **"Priesto!"** 10/27 at 8. Our Lady Help of Christians Auditorium, 1340 E. 29th St. (between Aves. M and N), Midwood, Brooklyn (718-377-1800). Tickets are $6 in advance and $7 at the door.

Volcanic Eruption—Of tremendous interest to youngsters, for some reason, *Volcanoes!* is the title and are the topic of a four-part lecture and film series at the **American Museum of Natural History.** In this the first week's lecture, given by John Delany, a professor at the University of Washington's School of Oceanography, we'll learn about underwater volcanoes and their bearing on what we know about the early evolution

Ground Rules:

● = free

● = now or never (one-shot deal or final week)

Happening

Pumpkin Sky

When today's 4- and 5-year-olds are in their eighties and nineties, struggling to recollect their childhood experiences in the last years of twentieth-century New York, perhaps this night will come to mind. Before the visual climax of the Central Park Halloween Parade and Great Pumpkin Sail—the part where crowds of candlelit jack-o'-lanterns are sent floating on the Harlem Meer at dusk, grinning and sneering into the night—the children get a chance to show off their Halloween getups. Silver-haired Parks commissioner Henry Stern leads the way, dressed this year as "the Imperial Parks Wizard" (last year he was a tree). Stern is followed by a larger-than-life Cat in the Hat and the usual procession of dwarfish witches, stunted vampires, Disney characters, pirates, ghosts, and Power Rangers. The procession wends its way from the neo-Victorian Charles A. Dana Discovery Center, around the north end of the Meer, and back to the plaza for the Great Pumpkin Sail itself, where grimacing carved faces flicker across the lake just as winter, darkness, and the end of the century draw in. (This year the event takes place on Sunday evening—two days prior to Halloween proper—allowing lots more opportunities for children to extort candy from grown-ups.) To partake of the peculiar Central Park ritual, come as you aren't, and arrive early with an already-carved pumpkin (weighing less than ten pounds) that you are prepared to send off into the darkness. Scary stories and candy bars follow. October 29 from 4 to 6:30, 110th Street and Fifth Avenue (860-1370). Children must be accompanied by an adult. Free.

BARBARA ENSOR

Photograph by Sara Cedar Miller; illustration by Richard McNeel.

of this planet. 10/26 at 7. Central Park West at 79th St. (769-5800). $10 for an individual ticket; $25 for the entire series.

All Hallow's Eve—Families can trick-or-treat through **Historic Richmond Town** and listen to tales of ghosts and goblins told around a campfire. 10/31 from 7 to 9:30. 441 Clarke Ave. Staten Island (718-351-1611). $7 for adults, $3.50 for children. Reserve.●

New Talent—Plays written by teenagers and selected from nearly 2,000 submissions are performed at the **1995 Young Playwrights Festival.** The plays—*Guyworld, The King, Proof Through the Night*, and *This Is About a Boy's Fears*—are suitable for anyone age 10 or older. Performances are Tues. through Sat. at 8, Sat. and Sun. at 3 with the exception of 10/29, when the performance is at 7. Tickets are $25. (Weekend performances are free through a program called "Take a Grownup to the Theater," which stipulates that a student make the reservation for him- or herself and an adult.) For reservations, call 260-2400 from 1 to 7:30 daily. Through 10/29. Joseph Papp Public Theater, 425 Lafayette St.●

Yeeough!—Ralph Lee, who started the Halloween Parade in Greenwich Village, has moved his extraordinary giant masks and puppets to the **New York Botanical Gardens.** Enormous walking pumpkins, dancing skeletons, and ten-foot spiders animate the garden, in a staged "haunted walk." 10/29 from 2 to 4. 200th St. and Southern Blvd. (817-8700). Free with admission: General admission is $3; $1 for seniors, students, and children ages 6 to 16.●

Historic Halloween—**The New-York Historical Society** hosts a family party with frightening fiction for all ages. Jessica Weiglein reads from classic New York writers Washington Irving and *Edgar Allan Poe (at 1). Tales for younger children* along with a surprise spook or two will be told throughout the afternoon. Bring pumpkins to turn into jack-o'-lanterns and consider getting temporary tattoos and altering your appearance with face painting. 10/28 from noon to 4. 2 W. 77th St. at Central Park West (873-3400).●

Haunted Hayrides—Take a sometimes scary tractor-drawn journey that ends up at a witch's cauldron where, thank goodness, soothing cider and doughnuts are served. By reservation only. Through 10/31. **The New York Botanical Garden,** 200th St. and Southern Blvd. in the Bronx (718-325-8600). General admission is $11.95, $10.95 for seniors, free for children 3 and under.●

Local Color—Work on monster masks for Halloween night at a spooky afternoon family party. Venture, if you dare, into the "haunted hallway," where a cadaver, a spider web, and the ghost of Peter Stuyvesant, our peg-legged former governor, will be waiting for them. Scary storytelling is by members of New York Cares. Ice cream is courtesy of Ben & Jerry's. 10/28, 1 to 3. **The Museum of the City of New York**, Fifth Ave. at 103rd St. (534-1672). Free with suggested donation of $8 for families.●

Legend Has It—Inspired by Washington Irving's "The Legend of Sleepy Hollow," an entire "Legend" weekend has developed in the Hudson Valley. Included are a Harvest Ball (10/28, in which the Van Cortlandt Manor is remade into the fictional Van Tassel Mansion), with music, dancing, and children's games. For more information about the **Legend of Sleepy Hollow Weekend,** call 914-631-8200. The sites are accessible by car, train, or ferry.●

Frightening Prospect—The annual haunted walk in **Prospect Park** has garnered something of a cult following over the years, both among people that participate in it as headless horsemen, goblins, vampires, and that sort of thing and among scare seekers. Gather on the Neathermead (in the very middle of the park). The walk takes place continuously on 10/28 from noon to 3 (and you should expect to wait in line, where there'll be entertainment). A carnival, with hot cider, sweets, music, and Halloween-themed games, continues throughout. To volunteer, call 718-965-8960. The event is free, though donations to help Save Brooklyn's Last Forest are warmly welcomed by a friendly vampire at the walk's end.●●

Cramer *continued from page 40*

"Damn, just take it down to 49—take it to where they'll buy it." We personally caused the stock to drop five points in a matter of seconds, but Altera was gone at last. Ah, $1.4 million lost, and it felt delicious. The pain was gone.

But what's that? My trader came back a moment later and said the maw of the market, the NASDAQ traders we threw Altera to, wanted to know if we had any more to sell. *More?* I was out of stock, but I said confidently, "I'll short them 10,000 shares." So I shorted Altera down five, betting that it would continue to fall by at least that amount. A minute went by, and now Altera was only down four. *More Altera,* the maw asked. "Sure, sell another 10,000." This dialogue continued, until the next thing I knew, Altera was unchanged, and I was not only out of the stock but short 50,000 shares.

THE BOTTOM LINE

By 1 P.M., it was obvious to everyone who trades for a living that so many maidens had been collectively tossed into the volcanoes that the blood sacrifices had worked. Portfolio managers all over the world that morning had slaughtered their prized possessions, and still others, like us, had even foolishly shorted them once they were gone—a momentary descent into gratuitous butchery. Whatever it was, traders had purged their personal demons, killed the things they loved, and, their vision cleared, begun buying stocks again. The momentum changed.

On the Street, they call it a "crescendo." By 3 P.M., Altera was up four points. It was quite a switch to be rooting against my onetime ally. I had no choice but to buy back my shares of Altera for a great loss. (I'm glad I did; Altera reported gangbuster earnings after the close, and I would have lost millions more if I'd waited much longer.) But by that time, so many other stocks had turned around that I didn't mind in the least. The overall market, which had dropped 66 points at one time during the day, rallied to close down 5.

The next day, the papers predicted that more bloodletting lay ahead. It was, after all, October. But I knew better. I had made the bottom when I tossed Altera aside. I had tested the limits of panic, and it would be a bottom that would last until the rest of the year. Of course, that day the market did fine, and at this writing it continues to. The press would later say that the market had been oversold, that a technical rebound had come, that sellers had exhausted themselves.

Nonsense. It was simply that the gods had been appeased. ▬

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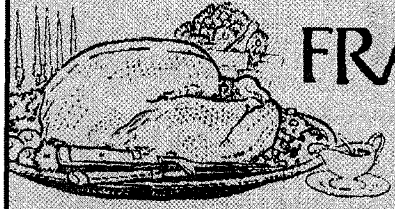

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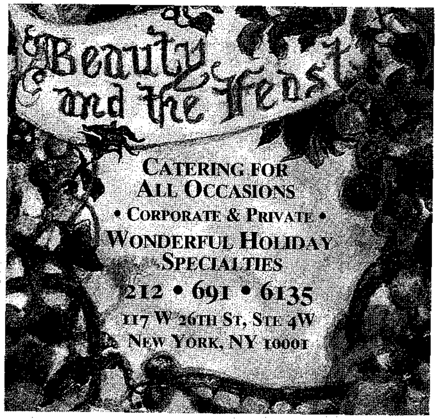

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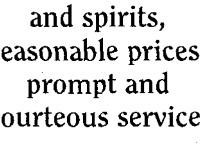

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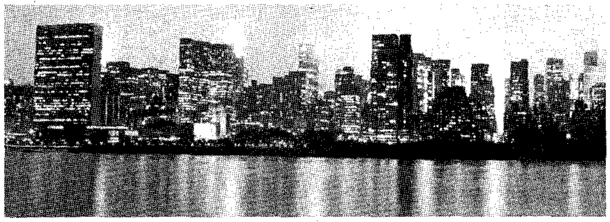

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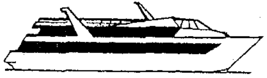

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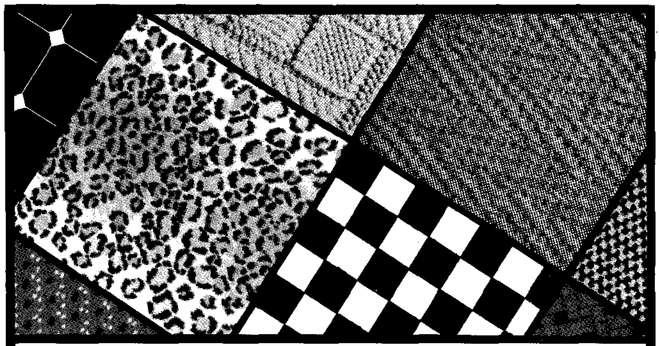

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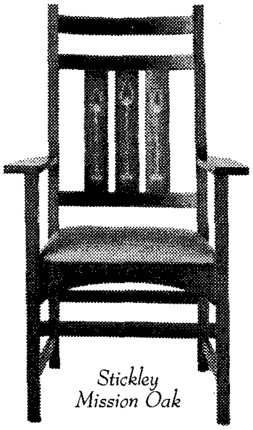
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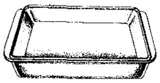

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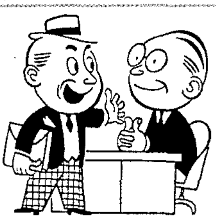

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Modern Romantic—Jewish male, 33, professional, warm, honest, realistic, enthusiastic, educated, easygoing, financially secure. Interests include: gourmet cooking (yes, I can), art fairs, kite-flying, weekend drives in the country, classical (and other) music, hockey and making others laugh. Dreams for the future include children and a house in the suburbs. Seeking a like-minded Jewish (nonreligious) female, 27-36, to share our common interests and grow together as we develop new ones. She should be a woman who can fend for herself but still appreciates others who care about her, and who knows that hand-in-hand walks on the beach are most special with someone who is also her best friend. Note/photo. 3305 ✉

Sensitive Children's Doctor—Adoring father, 43, northern NJ-based, seeks intelligent, slim Jewish woman of child-bearing age and mind, who is able and willing to provide the hard work, commitment and compromise necessary to build a successful marriage. Emotional and financial stability a must. Letter and photo please. 3328 ✉

NYC—Bright, pretty entrepreneur with auburn tresses, is fascinated by computers, architecture and hectic city life, but craves the cozy warmth of a financially and emotionally secure man, 45-55, who's optimistic. 3242 ✉ ☎

Wanted: Culture/Romance—Male - Jewish, 40s, tall, athletic, attractive, bright, successful nonsmoker, seeks attractive, artsy, vivacious woman, mid-late 30s, for culture and romance. Photo preferred. 3346 ✉

Tall, Attractive, Green-Eyed Brunette—Silky skin, 52, cultured, Jewish, works in the arts, sophisticated, warm, witty, sensuous, affluent, well-traveled. Looking for well-established, dynamic, caring, active man, 6' plus, with similar attributes, who is seeking a serious relationship. (914) area. 4000 ✉

The Nicest Man In New York—Seeks a pretty, slim woman. I am handsome (with blue eyes), an investment banker, late 30s, funny and very smart (published author). You are 20s-30s and under 5'5", Christian preferred. You appreciate a man who is loving, kind, witty and wise, self-assured, optimistic and emotionally astute. Photo/phone. 3233 ✉

Sophisticated, Sensual, Selective—A true romantic who believes in love at first sight, chemistry and butterflies in my stomach when I hear your voice. My friends say that's fantasy. If you agree with them, please don't respond. I'm a cut above, very pretty, slim, creative, flirtatious and charming. My friends agree. In spring, I will be a very young mother-of-the-bride. Would you like to be my dance partner? Please be 5'10" plus, handsome, fit, successful and both mentally and emotionally stable. Letter/photo, please. 3330 ✉

It's So-o-o Frustrating!—Everyone assumes I'm "taken," or no one knows anyone they think is "special" enough. I don't get that. I'm just your average well-above-average, attractive, warm, successful, athletic (golf, running, biking), sophisticated yet well-grounded Jewish woman, 47, who enjoys all NY has to offer (theater, museums, music, ballet, sports, restaurants), as well as traveling - but also happy staying at home, opening a bottle of wine and cooking a great meal! Open to relocation later, as long as a golf course is within driving range! Good sense of humor, style and self. If you're a happy, solid, successful, youthful grown-up man between 45-60, who still believes in romance/love, drop me a note. Let's meet for a drink and see what happens! 3334 ✉

Answer This Ad/Genuine Surprise—Very pretty blond, slim, bright, with solid values, wit and great career, seeks very handsome, advanced-degreed man, 37 plus. Photo/note or e-mail at: DaisyMae37@aol.com. 3289 ✉ ☎

Very Successful, Intelligent—Wall Street professional - tall, attractive nonsmoker, 51. Enjoys sports, beach, movies, reading. Seeking bright, attractive woman, 38-48. Photo a must/note/phone. 3298 ✉

Me:—Trim, Jewish, 40s, creative, witty. You: lovely female (above). Photo. 3062 ✉

I Want A Man...Now And Forever—Warm, smart, sensuous, sincere, pretty dancer/choreographer, seeking male, 40-54, with brains of businessman and heart of an artist. For more details... 3360 ✉ ☎

Beautiful, Soft-Spoken—5'6", 30, slender, highly educated, green-eyed, shoulder-length brunette. Warm, sweet and easygoing. You're a never-married Jewish male, 5'10" plus, 28-38. 3315 ✉ ☎

Handsome, Confident, Cool—Successful, creative professional male, health-conscious, young 40, with slender, athletic 5'11" physique. Seeking a brainy woman, 30s, with a very thin, petite (not necessarily short) figure, for possible serious relationship (only if you have a great sense of humor, of course). Note/photo/phone, please. 3329 ✉ ☎

Partnership Available—Wall Street exec, Ivy grad, 5'10", Wasp, 60, traditional values, good shape and good-looking (I'm told), in need of life partner, 46-54, who is intelligent, well-educated, slender, attractive, with good figure, passionate, financially independent and who, by nature, trusts, shares and cares. Probably you've never done this before... Take a chance now - we'll never meet otherwise! Photo and phone a must. 3301 ✉ ☎

Woman Of Your Dreams—Sensitive, passionate, very pretty, slender, stylish, fit Jewish professional - loves tennis, travel, jazz. Seeks male counterpart, 35-45, to share laughter, hugs, forever. 3326 ✉ ☎

Single, Successful Professional Male—Catholic, Irish-Italian, good-looking, middle-aged plus, top physical condition (5'8", 165 lbs). Hobbies: mountain climbing, trekking, hiking, downhill skiing, attending concert halls and dancing. Seeks pretty, single white female with Catholic-Christian values, in top physical condition, who wants marriage and a family. Photo/note/number. 3317 ✉

Conceived In '64—In NY - I'm a female MD, expect a great deal of and for myself. I seek a warm, expressive, smart, ambitious, flexible Jewish man with a strong sense of self, who loves adventure. You must have a great smile with straight teeth, and please, do not live with your parents! I'm vivacious, with pizzazz and character, and so friendly that I meet people on planes, trains and automobiles. I scuba, skate, dance and travel. I'm pretty, curvy - not fat, with dark hair, deep brown eyes, full thick lips and wear a great smile. If you seek a sensitive, adventurous woman who's honest with thoughts and feelings, please reply with photo. 3257 ✉

Cute, Chaste—Young 32, white male seeks first woman friend. 3323 ✉

Sharpest Man In Town—Handsome, 52, tall, successful, very warm, perceptive, great sense of humor. Would love to meet a highly intelligent, beautiful woman with true class, for commitment. 3371 ✉

Share Love And Laughter!—With a gentle, true romantic leading corporate president, with good sense of humor, handsome, 39, trim, tall, cultured. Seeks an educated, caring woman under 36, sincere, with advanced degree. Note, phone and photo necessary. 3355 ✉

Happy, Intelligent Woman—Attractive, athletic and secure, with wide interests, early 50s, loves life and loves what she does, would like to meet man (45-60), with similar attributes. 3310 ✉

Attractive, Italian MD—32, 6'3", 200 lbs, athletic, seeks pretty, fun and intelligent woman. Photo/note. 3297 ✉

Extra-Special Package—Seeks just the right beau. Beautiful, Jewish, 5'9", green-eyed 32-year-old woman, outgoing, smart, striking and sweet - enjoys tennis, musical theater, old movies, Central Park, sushi, cooking and the Knicks. Looking for a bright, tall, accomplished, attractive Jewish man who, like me, is ready for the real thing. Photo appreciated. 3311 ✉ ☎

Love To Cook—But I hate cooking alone. I'm divorced (no children), tall, slim, young-looking at mid 50s, attractive, Christian. I'd like to meet a woman, early 40s, also divorced, preferably with kids, who still believes in marriage and family. I'm a lawyer, idealistic, but also enjoy a good time. 3232 ✉ ☎

Soul Mates?—Good-looking, fit, successful Jewish tennis player in my 50s, seeking pretty, slim, (212) or (516), 40ish woman with great legs, who sees the glass of life half full. Nonsmoker. Current picture only. New Age tendencies a plus. 3357 ✉

Tall, Charming, Handsome—Athletic, Harvard-educated investment banker, late 30s, seeks a tall, slender, lovely European woman, 25-35, with a lively sense of humor, sparkling wit, warm heart, and an interest in sharing the rich variety of activities offered in New York. Photo and letter would be appreciated. 3321 ✉

Good-Looking, Smart, Irreverent—Editor seeks smart, witty, adventurous man, 43-57, with profession and pulse, for whatever happens. 3287 ✉ ☎

Great Catch!—Handsome, fit, successful professional, 42, 6'1", brown hair, blue eyes, Jewish (you needn't be), seeks that special lady who is attractive, warm, bright and bubbly. Note/photo. 3168 ✉

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Living With Love And Laughter!—PhD, fun, witty, honest, handsome Jewish male seeks bright, playful, creative, attractive, slender Jewish female, 26-36, friendship, if it's right, marriage. Note/photo. 3230 ✉ ☎

Pretty, Petite Blond—Jewish professional woman, 48, slender and sweet - loves classical music, opera, traveling, cooking, cuddling. Seeks nonsmoking, loving man, 45-60. Note/photo. 3352 ✉

Classy, Pretty Lady—50, Jewish, professional - loves classical music, jazz, films, country rambles. Seeks educated, warm man to share life's journey. 3363 ✉

Incredibly Gifted, Very Successful—Multi-talented designer/entrepreneur, frequently recognized in print media, mid 50s, energetic, healthy, fit male with appealing personal style, who prefers sharing free time, adventure, intimacy with 30s-40s, exceptionally bright, intuitive, in-shape female partner. Nonsmoker. 3307 ✉

LI, Eclectic Widow—Shapely, attractive, educated, artistic, secure - seeks extraordinary widower, 60-70, liberal mind, loving heart, athletic body, nonsmoker, for caring/sharing/adventurous lifestyle. Photo please. 3267 ✉

Physically Fit, Thin Catholic Woman—35, likes biking, skiing, music and many other things. Seeking friendship and possible relationship. 3375 ✉ ☎

Sexy Italian—Former male stripper, 40, 6'2", 200 lbs, handsome, seeks lady for romance, love and marriage. Will relocate. Write to POB 126, NY, NY 10018.

Gay Italian Guy—34, executive, handsome, outgoing, seeks great guy who should be hooked by now - masculine professional, sports fans, 30-40, compassionate, family-oriented - send photo/note. French food fans a plus. 3286 ✉

City Boy Turned Country Gentleman—53, 6', 180, seeks country dance partner for NYC and upstate, busy professional life... Send pix/phone/brief letter. 3318 ✉

Blond Beauty Sought—Very handsome, extremely successful Italian male, 35, seeks very beautiful blond woman, 25-32. Photo a must. 3245 ✉

Catch Of The Year—Stands for commitment, ambitious, tender, Christian, handsome. I'm a health-care CPA living in Manhattan, enjoying NYC arts and escapes, 36 years old, 6'2", divorced, no kids, very fit. Seeks pretty soul mate, 26-35, for caring and lasting relationship. Photo and phone. 3300 ✉

Asian Lady—30s, slim, nonsmoker - enjoys travel, dining out, dancing, reading, movies. Seeks dependable, available, above-average Manhattan man for friendship, adventure and fun. Send letter/photo. 3239 ✉

Stability—Very handsome, nurturing, athletic, cultured male, early 40s, successful arts professional, seeks tall female counterpart. Musician/artist a plus. Note/photo. 3376 ✉

Hungry?—Great cook, attractive, successful writer - seeks extremely intelligent, kind, lively man (at least 5'8", 45-53), who enjoys country as well as city, and some of the following: fine dining, travel, tennis, chess, good conversation, sailing, the arts, movies, close friends, cross-country skiing. Note/photo. 3309 ✉

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Very Pretty, Slim—NJ professional, great legs, mid 30s, warm and nurturing, seeks single, slim, attractive male MD, DDM, CEO type, for monogamous relationship. NJ preferred. Note/photo. 3374 ✉

Seeking Sweet, Smart, Elegant Lady—30s. I'm mid 40s, 5'9", fit Jewish man with good looks, success, warmth, discerning taste and style. 3344 ✉

Creative Director—50, described by friends (when asked) as smart, honest, eclectic, with offbeat sense of humor - seeks a little direction from woman, 35-45, described by friends (without being asked) as a witty, attractive professional - *perceptive and independent, with an* easy laugh. Note and photo. 3266 ✉

And I Can Cook—Beautiful (really), blond professional lady, 36, never married, fit, fun and classy, seeks professional Italian/Jewish gent for possible relationship. Must want a family. Nonsmoker/photo - willing to exchange. Serious replies only to: 3378 ✉

Attractive, Sexy Aussie—'59, classic, Jewish, compact, dark exterior, blue lights, soul, spunk, substance, smarts, style. Slightly used, no dents or ashtrays, fit chassis - built for comfort and speed. Hugs road with passion and goes the extra mile. Seeks reliable, professional co-pilot without spare tire, well-traveled, likes to cruise Lincoln Center, U.S. Open, beach. Only tall, dark, etc., 33-43, whose engine is warm, balanced *and runs on romance, humor. Note/* photo for test drive. 3275 ✉ ☎

50-Plus Please—Pretty, smart, shapely blond, young 48, seeking single, fit, well-groomed, smart, 50-plus male soul mate, to love and care for me only. 3284 ✉ ☎

Divorced, Jewish—Professional woman, 40s, beautiful inside and out, slim, blond, spiritual, warm, funny and sweet. Desires man, mid 40s-mid 50s, sincere, warm, good sense of humor, spiritual, sexy and attractive, to enjoy the beauty of life in and outside NYC. 3249 ✉

This 52-Year-Old Menschette—Is dreaming of a tall, professional mensch in his 50s. Reach out and touch me - and make my wish come true. 3279 ✉ ☎

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6:00 - 7:30pm
Live Jazz, Dancing & Conversation
6:00-11:00pm

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Vibrant, Youthful—Petite physician - loves life, friends, travel, conversation, skiing, walks. Seeking man, 55-65, for laughter and companionship. 3348 ✉ ☎

A Heart Full Of Love—Attractive, warm and sensitive Jewish female, 56, seeks kind, financially secure and easygoing Jewish American Prince to spoil and adore. Reciprocation appreciated. Note. 3252 ✉

Presentable 60ish MD—Seeks Caucasian, conservative, childless, comely, companionable female, 48 or under. Close-up photo and phone needed. 3260 ✉

Pretty, Playful Asian MBA—All Ivy, 33, 5'7", 115. Sweet, elegant, witty. Enjoys travel, art, humor. Seeks slim, fit, single, successful European/ Asian/Wasp man, 5'9" plus, 28-38, for romance. Photo/note/phone. 3341 ✉

Wanted: Jewish Male Doctor—From Harvard Medical School, handsome, well-analyzed, marriage-minded. 3362 ✉ ☎

Try, You'll Like—Pretty, divorced, nonsmoking, Jewish, 5'7", slim, educated Manhattanite - arts/life/ travel lover, seeks similar male, 60 plus, with honor and integrity. 3372 ✉

Pretty, Vivacious—Professional woman, with a great life style, seeks a witty, commitment-minded, successful man, 48-62, for forever. Photo please. 3347 ✉ ☎

I Am A Sexy, Slender—Mid-20s, Jewish, fun-loving, warmhearted female. If you're a successful Jewish male, mid 20s-30s, who wants to enjoy good times, good food, cozy Thursday TV and crazy Fridays on the town, let's talk. Note/photo. 3353 ✉

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THE GODMOTHERS are conducting a search on behalf of an incurably humorous, vivacious and affectionate, fun-loving Southern belle who puts that old cliche to rest. There is never a dull moment with this long-legged Jewish beauty whose spontaneity and enthusiasm make enjoying life a priority. Having a successful career in a large family business, she is willing to relocate and has a flexible schedule for traveling. Whimsical and charismatic, she seeks a secure, communicative, successful 40+ man who, like her, has a great sense of humor and can enjoy and afford the finer things in life. If you consider yourself sane and lovable, and are craving an adventurous and lasting relationship, you could be the lucky one.

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Modern Orthodox Female—Bright, very attractive professional. Seeking male, 35-42, for love and happiness. Take a chance - you won't be sorry. 3269 ✉

Raven-Haired—Marketing exec, fit, Ivy BA/MBA, 28, 5'2", seeks handsome, successful, active, romantic, Christian white male, 5'10" plus, 28-34, for friendship, culture, adventure. Photo. 3268 ✉ ☎

Handsome Jewish Attorney—Caring, athletic, 36, Mediterranean features, seeks athletic, fun-loving, sincere, feminine professional woman, 23-35, to be my summer love in the spring, fall and winter, and to rock my world in a steady relationship. I enjoy quiet times, intelligent conversation, ballet, biking, blading and the Grateful Dead. Photo please. 3250 ✉

Dangerously Addictive—Pretty, slim, shapely blond, smart and savvy, seeks tallish, witty, vibrant male, 45-55, who's handsome, accomplished, worldly and kind, for love, laughter and the occasional chocolate fix. Photo please. 3278 ✉ ☎

Independent, Vibrant, Curvaceous—Woman - seeks professional, secure, intelligent, romantic, creative, fun-loving gent, 35-45. Must like dogs. 3316 ✉ ☎

Handsome And Witty—32, 5'11", Jewish, Ivy-educated Manhattan lawyer, enjoys tennis and culture. Seeks a slender, pretty and intelligent female, 22-30, for meaningful relationship. Note/photo/phone. 3354 ✉

Lovely Manhattan Woman—Mid 40s, 5'5", athletic and slim, with high-powered corporate career - seeks man interested in the arts and outdoors. 3365 ✉

Attorney/Musician—Attractive, fit, 5'11", 49, Ivy-educated. I know a fine way to treat a Steinway - and a bright, pretty, attractive woman, 30 plus. Note/photo/phone. 3356 ✉

Hungarian, 53—Researcher, sensitive man - seeks white, Christian, educated lady (36-45). Photo please. 3258 ✉

Stunning, Slim—5'5", LI widow, 62, radiant smile, optimistic, affectionate, sense of humor, style, elegance. Desires loving relationship with very attractive, tall, sophisticated man of quality, gentility, integrity. Must be a well-groomed romantic to vigorous 72. I offer a caring heart and tender touch. Note/photo. 3273 ✉ ☎

Successful Real Estate Developer/JD—Formerly professional dancer, 37, handsome, intelligent, exciting yet sensitive. Seeks true partner and soul mate, who is attractive, under 33, as comfortable in Jerry's as in Boulet, and ready to fall in love. Photo please. 3343 ✉

Westchester Winner—Slim, petite, athletic, bubbly, divorced Jewish female, 42, seeks witty male, 40-50, with exercised mind/body, to share life indoors and out. Note/photo. 3336 ✉

IT HAPPENED THROUGH NEW YORK MAGAZINE STRICTLY PERSONALS

FROM THIS SIDE OF THE PHONE

The phone has been ringing steadily at New York Magazine Strictly Personals this week. It's Autumn - our favorite time of the year. There is an excitement here as we listen to all the summer romances that weren't and all the possibilities that autumn in New York brings. Our Strictly Personals representatives have just finished their mini-training camp. They aren't playing the Giants this week (thank God for the Giants), they don't wear helmets or knee pads, but they do play offense. You need the right adjective? Ask, and they will find it. Do you know when to say sensuous or sensual? They do, armed with three dictionaries and two proofreaders. And despite what you say or think, it's never routine. After thousands of ads over the years, we still delight when the wedding invitations and stories arrive. Did we tell you about the package from Paris? It arrived containing a six-page letter, pictures, a copy of the NYM cover, the circled ad, and wonderment that the relationship that was "meant to be" was ignited by an ad in New York Magazine. That's the great thing about what we do here. We provide a gateway to a great adventure. Write us and share your personal adventures. We love a good story!

Nancy Fedder & Teresa Taylor
New York Magazine

Open-Minded Male—Creative bent, seeks attractive female companion, 40s-60, with gray or white hair, denture wearer preferred - must be centered, good sense of humor. Serious inquiries only. Photo, please. 3290 ✉ ☎

Exceptional Woman Sought—By tall, successful Jewish male, 37, upscale life style, with GQ-type looks, Einstein's mind and Cary Grant's charm. Age, religion unimportant. Photo please. 3274 ✉

Stunning Woman (Really)—Short hair, ballerina's body, refined, professional, gourmet cook and loving. Seeks terrific, highly professional Jewish man to share life's pleasures, 43 plus. 3285 ✉

Ready Again—Pretty, shapely, smart, successful, interesting woman wants friend and soul mate. If you are a man, 50-58, secure, comfortable, warm, open, nonsmoker, look no further. 3331 ✉ ☎

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Check out
New York Magazine's
Assortments section
on page 196.
It's where the action is!!

One In A Million—Classy, romantic, LI, white Catholic female, nonsmoker, 40, 5'4", intelligent, reddish-brown hair, brown eyes, slender, shapely, very attractive, sensuous - looking to settle down in a fun and meaningful, monogamous relationship with a handsome, intelligent professional, financially secure, traditional values, single or divorced white male, nonsmoker, 40-45, 5'10" plus, in shape. Real gentleman who can sweep me off my feet. Fine dining, dancing, movies, theater, sports, beaches, long weekends and whatever life holds. No games, please. *Note/recent photo a must.* 3283 ✉

Pretty/Nice Park Avenue Miss—Desires a Jewish, sexy male pal around 50, for a sincere future. 3338 ✉ ☎

Blond Beauty With Brains—Cultured/ elegant, fun health club professional seeks quality man, Jewish, 55-65, financially/ emotionally secure. Nonsmoker. 3322 ✉ ☎

Handsome, Kind—Single Jewish man, 34, veterinarian, seeks healthy, upbeat, thin, pretty, smart woman. 3234 ✉ ☎

Share Zest For Life—With Jewish *professional male with positive attitude,* sense of humor. Seeks kind, caring female, to 39, to enjoy marriage. Photo. 3270 ✉

Classic Fifties Female—Attractive, sophisticated, social, traveler - with European ties, seeks accomplished, single white male, 55-65, of character, intellect and humor, who loves to dance. Gray hair a plus. Note. 3238 ✉

Serious/Playful—Professional/creative, skeptic/spiritual, strong/sensitive, caring mensch seeks equally strong/intelligent/ sensual mate, 45-58, for life of adventure/ contentment, growth/passion. 3345 ✉

Here's The Deal—Turning 30, cute TV producer, relocated from LA. Looking for funny, smart Jewish guy. No need to buy a ring - yet. Photo/note. 3349 ✉

Fishing, Golf, Tennis, Scrabble—Very attractive female, NJ MD, 45, seeks bright, sexy, down-to-earth white male, 40s, for friendship, fun, romance. 3302 ✉

First-Class Christian—Attractive lady, nonsmoker, seeking tall, 46-50something, fun male with integrity. '90s woman with old-fashioned values. Note/photo/phone. 3237 ✉

Indian Journalist—Woman, 30, seeks witty, fun, athletic Catholic school rebel. Like NY Observer, Mercury Lounge, Simpsons, William Trevor, seedy bars. Dislike my boss, psychobabble. 3367 ✉

Gentleman—38, seeking a woman, 27-38, who still believes in love, marriage and a family. 3276 ✉ ☎

The Best Is Yet To Come—Attractive, young 51-year-old, professional white woman, interested in meeting a happy, 48-58-year-old, nonsmoking man. The arts, traveling and the outdoors may be among your interests. Recent photo please. 3253 ✉

Soul Mate Sought—Tall, pretty, blond, J. Crew-type, NYC Christian female (30ish) seeks male (30s) who, like me, is *commitment-ready, athletic, professional,* likes outdoors, music, H&H bagels. Note/ photo please. 3320 ✉

Very Attractive—Slim, warm, caring mental health professional, former dancer, seeks thoughtful, professional, nurturing man in his late 40s-50s, with whom to share my life and love. Note please. 3264 ✉

Carpe Diem—Single Jewish female, 28, 5'7", pretty, successful, sophisticated and adventurous. Seeks single Jewish male, 29-38, with that rare blend of intelligence, integrity, humor and passion, to be a best friend and lover. Please be sweet, sincere and secure (emotionally and financially). Note/photo! 3325 ✉

This Black Is Beautiful—Tall, slim, educated, successful. Seeks same in man, 57-70, Over 6' a plus. Nonsmoker. Race, religion unimportant. Let's meet. Note/phone/photo. 3324 ✉

He Shoots, He Scores!—Very pretty, voluptuous brunette, single Jewish female, 28, hockey fan, seeks a single Jewish male, 27-34. Must be intelligent, very funny, down-to-earth and creative. Should enjoy simple pleasures, the Rangers and Howard Stern. If you're 5'10" and over, with a full head of hair and a defense man's build, drop me a line and we can face off! Note and photo a must. 3259 ✉

A Very Good Friend—Financially secure, seeks relationship with warm, caring man (68 plus) *to share feelings.* 3261 ✉

Blond Southern Belle—5'6", size 6, late 30s, divorced, no children - would like to meet man of substance who likes to spoil his lady. Note/phone/photo. 3370 ✉

Female Investment Banker—But don't hold it against me! Just back from Europe - pretty, playful, giving, 5'3", 36. Seeks secure, fun, ambitious professional man under 42, to share adventure, romance and future. Note/photo, please. 3255 ✉

Alluring Female—32, slender, honest, romantic, witty, intelligent, financially *secure, with medical/law background,* varied interests, seeks male counterpart, 35-45. Note/photo/phone. 3231 ✉ ☎

Smart, Sincere, Handsome—35, 6', blond with blue eyes, a successful/ charismatic gentleman, both outgoing and romantic. Interests include travel, NYC, tennis, dining and more. Seeking an attractive female with similar chemistry. Letter/photo/phone. 3282 ✉ ☎

Doe-Eyed, Long-Legged MBA—34, seeks male of similar emotional and economic substance. Please be tall, handsome, kind and over 35. Note and *photo.* 3335 ✉

Idealistic Lawyer—Oxymoron? Not always. Quite handsome, fit, blue-eyed Yankee fan, Jewish, 43, ready to try again. Loves adventure, travel, film, Mark Helprin, children, life. Seeks intelligent, attractive, loving, open-minded woman for friendship and intimacy. Let 5756 be our best year. Photo please. 3256 ✉ ☎

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Rare Gem, Exceptional Beauty—(Inside and out). Radiant brown eyes, sexy, slender, fit, bright, professional Jewish female, 30, compassionate, lovable, with a heart of gold, to be cherished by the right man. You are great-looking, fit, romantic, fun, intelligent, 30s, Jewish, emotionally and financially secure, sensitive yet strong. We seek laughter, happiness and those qualities that make life sparkle. Note/photo a must. 3339 ✉

Attorney, Widower—Raising two young teens with commitment and enthusiasm. Manhattan apartment, country farm and beach house. Seeks slim, pretty mom, mid 40s and older, for dynamite guy, 25 years older. 3299 ✉

Frankly Fabulous Female—Looks, *brains, class, financials, Manhattan and* Hamptons resident - late 50s, tall, slim, active, attractive...with a recipe for happily ever after. Seeks man 55-65. 3293 ✉ ☎

Fabulous Feline—27, smooth purr, curious nature and upbeat outlook. Loves laughing, darts, dancing, driving, exploring, talking. Seeks fab man under 38 for great adventures. Note/photo. 3358 ✉

I May Not Like Sports—But I might like you! Jewish, 35, 6', humorous, handsome, honest. Seeks friendly female for future. Letter required, photo admired. 3369 ✉

Harp And Pitchfork—Country girl (33) orbiting NYC - accomplished professional musician, farmer, writer, psychotherapeutic body worker; lived in Third World (politicized). Passionate, independent thinker; tenderhearted, usually vegetarian... Interested in a grounded, tiger-like man, who's maybe lived abroad, to appreciate a somatically sensitive and intellectually intense woman. 3288 ✉

Light My Fire—Male, 37, seeks romance, *friendship, marriage. Likes swimming,* reading, art. Please be 28-35, slim, adventurous, caring. POB 484, NY 11374

Moscow-Born, Jewish—Pretty, slim, cultured, seeks 50-plus gentleman. 3340 ✉

Sometime Soon—This striking, sensuous, tall, leggy brunette, 36, Jewish female will meet her match. You: emotionally strong, confident, dependable, able to laugh at life. Attractive, 6' plus, bearded a bonus. Photo if possible. 3244 ✉

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Jeans-And-Sneakers Guy—43 (average-but-friendly looks, affectionate, good listener, inveterate hugger and handholder, great sense of humor), seeks leggings-and-T-shirt lady, 18-40, with great legs, pride in her figure and a ready smile. 3236 ✉

Beauty, Brainy, Sexy CPA—Single Jewish female, 36, 5'3", 112 lbs, ex-NYer living in LA. Willing to relocate for the right man, and will be in the city in a few days. Contact me ASAP. Photo. 3308 ✉ ☎

"Do You Look Great In A Tux...—But prefer champagne and popcorn in sweats?" asks exceptional, sensitive, educated, cultured, with many diverse interests, (com)passionate, fun(ny), creative, 5'7", young 38 (looks 28), incurably romantic, very pretty, curvy brunette. Prefer similar, (212) Jewish nonsmoker, under 43, with preppy good looks, heart of gold and hugging arms. Photo required, please. 3306 ✉

Partner In Fun—Pretty, witty, with-it Jewish professional, 38, with rep for skiing, running, reading, biking, music, passion and adventure, seeks like-minded man with boyish charm, for the real thing. Photo helps. 3342 ✉ ☎

Seeking An Early Christmas Gift:—A great guy! Slim, strawberry blond woman, 42, desires a man who likes children, photography, the Knicks, Vivaldi, long walks and traveling - is comfortable with himself and wants to share life's journeys with a partner. Letter/photo. 3351 ✉ ☎

Pretty, Witty, Loves The City—Sexy Jewish woman seeks sexy, professional Jewish man, 40s, to share my love of football, comedy, etc. Photo. 3251 ✉ ☎

If You Are A Writer, Artist, Musician—Or passionate about the arts, male, over 63, considerate, stable, solvent... this petite, slim, attractive, empathic fiction writer/psychotherapist would like to meet you. 3280 ✉

Love Of Your Life—Pretty, caring, fit lawyer/writer, 34, enjoys music, plays, nature, water sports, travel. Seeks kind, successful man of integrity, good looks, 35-45, to start 50-year romance and family. Photo please. 3319 ✉

Gentleman-At-Large—Seeks a sophisticated brunette who wears a Louise Brooks pageboy cut. No extreme vices or virtues. (35-45.) Photo necessary. 3277 ✉

Handsome—40-year-old business exec seeks tall model type, 21-36, for skiing, exercise, friendship and travel. Note/photo. 3292 ✉

Open-Minded Entrepreneur—Attractive white male, 33, 5'11", seeks physically active woman, 35-45. My interests include visual arts, music, dining and dancing. Photo appreciated. 3235 ✉ ☎

Wanted: One Good Man—Tall, slim, Jewish professional woman, tired of the singles scene, seeks long-term soul mate. If you are a Jewish professional man, 47 plus, it may be you. 3136 ✉

Asian Lady—Pretty, kind, educated - seeks lasting relationship with professional male: intelligent, 32-42. Photo. 3314 ✉

A Real Caballero—Single male, 34, tall, handsome, sincere, athletic, professional - seeks attractive, intelligent, warm, sensual woman with a good sense of humor for fun, romance and more. Note/photo. 3294 ✉☎

Avid Bicyclist—Single Jewish female, 39. I work (hospital administrator) as hard as I play (working out, baking, theater, football). Seek successful single male, 40-45, to share everything and forever. 3262 ✉

Rare Bird—Dix Hills widower, 5'11", healthy, handsome, slim, 60ish, unpretentious, humorous - likes classical music, movies, CNN, travel. Seeks long-term relationship with cultured Jewish female nonsmoker, 54-64. Note/recent photo. 3281✉

Pretty Corporate President—Cultured, divorced female, warm, sensitive, affectionate, 5'4", auburn hair, slim, shapely and full of fun - seeking sensitive, loving, successful, attractive professional male, 49-60, to share friendship, passion and life. CT/Westchester preferred. 3265 ✉ ☎

Handsome MD—37, 5'11", athletic, seeks attractive professional female to share life's adventures. 3142 ✉ ☎

Wanted: Bright, Beautiful, Black—Woman. If you are adventurous, warm and sincere, you are wanted by a very good-looking, athletic white male attorney, 6'2", 195 - for an exciting, serious and possibly permanent relationship. 3248 ✉

Handsome, Successful—Athletic Jewish exec, MBA/JD, late 30s, seeks bright, classy, sensitive NYC lady. 3332 ✉ ☎

French—Jewish professional female, educated, cultured, sense of humor in various languages, sophisticated yet down-to-earth, youthful 40, very pretty, petite, slim, secure and lots of fun... seeks best friend forever. 3247 ✉ ☎

Everything But The Girl—Amplified heart of 45-year-old, established, classy, adorable and charming Jewish man, would like to meet a classy woman who is committed to time, love and tenderness. Music, art, cooking and togetherness is sought with a woman who is 28-35, 5'6" and under, in shape, artsy, pretty and soft, as a portrait of family love is the picture. Photo required. 3373 ✉

Thin, 5'7", Leggy, Very Successful—Auburn beauty, loves laughter, culture, nature, travel, sports, kids. Highest ethical standards. Seeks top-level man in chosen field, financially secure, 40-50, Jewish, fit, handsome, very sexy. Must be low-key, have profound intelligence, honesty, good taste and be hysterically funny. No young children please. No smoking. Look forward to a warm, devoted friend and lover. Note/photo please. 3105 ✉

Attractive Jewish Woman—Young 46, looks 35, 5'6", 125 lbs, seeks sincere soul mate. If you enjoy theater, cooking, candlelight dining and romance, and you're seeking friendship, love, commitment and more, send note with photo/phone. 3295✉

NJ, Divorced Jewish Dentist—5'6", 140 lbs, 38 (looks 32), handsome, fun, fit, good sense of humor, emotionally and financially secure, seeks an intelligent Jewish female with values and a warm heart, who can laugh, enjoy life and is down-to-earth. Please be petite and pretty, 25-35, and seek friendship, fun and love. Note/photo/phone. 3350 ✉

SEND

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Woman Seeking Woman (Bi Or Gay)—For the first time. Long-haired beauty, slim, professional, Ivy-educated, mid 30s, joyful, creative, enthusiastic and sincere. Looking for very pretty, feminine professional, 32-42, who is happy, educated, cultured, caring and kind. Photo and note a must. 3377 ✉

Looking For A Rainbeau!—Slim Jewish Westchester female, 40s, seeking Roy G. Biv: a man who is reliable, outgoing, youthful, generous, bedazzling, intelligent, virtuous. 43-50, fit, handsome professional with heart of gold! Photo. 3366 ✉ ☎

Sincere And Sweet TV Publicist—Bright, attractive brunette, 42 - looks 32, shapely 5'2", loves the arts, media, cooking, wine, the outdoors. Seeks (212), professional white man, 40-50, with good heart and humor, for long-term relationship. Nonsmoker, cigars okay! 3246 ✉ ☎

Great Legs—Perky, attractive, 43, Jewish, blue-eyed blond, with great sense of humor, wants to share her love of sports and love of life with someone who can give her goosebumps. If you exist and are Jewish, 40-52, nice-looking and financialy secure, please send note/photo. 3304 ✉

party! party!

New York Magazine's

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Russian, Charming Woman—33, 5'11", 130 lbs, educated, family, sports, travel, seeks man for serious relationship. 3243 ✉

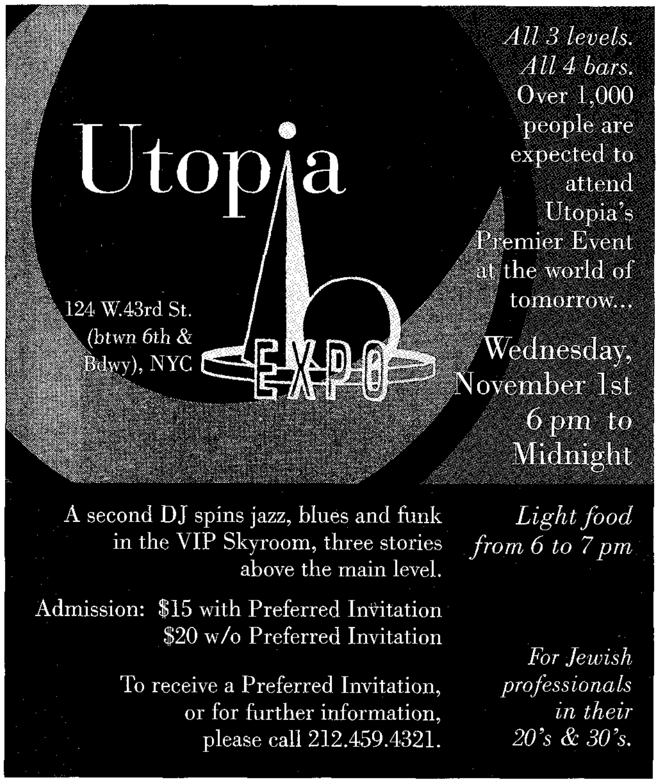
Petite, Professional Jewish Female—Single, 27, with major brokerage firm, cute, sincere, good listener. Enjoys travel, Broadway musicals and surprises. Seeking nonsmoking male, 26-32, of similar background. Note/photo please. 3337 ✉

European Professional—46, 5'9", accomplished, romantic - wants to capture the heart of a special, attractive, cultured lady under 40. Photo. 3263 ✉

One Million Dollars Cash Reward—For the man of my dreams. He's 32-42, smart, successful, attractive, confident, funny, creative, athletic (golf), fit, honest and sincere. I'm a single Jewish female who's all of these things and so much more. To claim your prize - the cash as well as me, send a note/photo ASAP. 3272 ✉

Slightly Shy, Very Pretty—Slender Jewish female, 44, with beautiful smile. Eclectic interests include tennis, movies, opera, skiing, travel. Seeking sensitive, warm, intelligent Jewish man, 45-55, with sense of humor, integrity, good looks and compatible interests, for "happily ever after." Note/phone/photo, please. 3368 ✉

Retired Black Executive, 63—Well-educated, romantic, tall, handsome, financially secure - seeking bright, tall, slender woman of substance, with the time and resources to enjoy life fully. If you're 50 plus, winding down, attractive, like adventure, travel, the arts and an enduring monogamous relationship...don't be left, write Mr. Right tonight. Character, intelligence and appearance are important. Race/ethnicity is not. Good bio and photo necessary for a reply. 3361 ✉



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ASSORTMENTS

NEW YORK MAGAZINE'S
Weekly Bulletin Board
212-779-7500

MARY ANN MADDEN #835

NEW YORK MAGAZINE COMPETITION

> A picture in Weekend yesterday showing a light sculpture, with a review of works by Dan Flavin at the Guggenheim Museum SoHo, was inadvertently reproduced sideways. What appeared to be a wall at the left of the sculpture was actually the floor.
>
> **—The New York *Times***
>
> *. . . and that oval thing? That's a doorknob, not a faucet as previously stated.*

Above, the genuine article. Competitors are invited to supply and cite one short clipping (or photocopy) from any bona fide publication and devise for it a saucy exegesis.

Results of Competition 832, in which you were asked to choose a familiar person, place, or thing and supply an apposite definition containing a one-letter change.

Report: *Alors.* Inevitably, entries appeared with a certain . . . *je sais quoi* . . . the noble brow, the steady gaze of the déja vued. Or, one-letter changes we have seen in previous contests. For example: William the Conqueror—Norman mauler; I think therefore I clam up—cogito ergo mum; lame-duck president—Mallard Fillmore; Marco Polo—the occidental tourist. And virtually anything changing *pig* to *big.* Rather like life itself. If you take our leaning. And see that you do.

First Prizes of two-year subscriptions to *New York* to:

GODSPEED—bennies from Heaven.
Maghan Foley, Cranston, R.I.

CHARLIE CHAN—Peking dick.
Abigail Dobbs, Stone Mountain, Ga.

PUB-CRAWLING—in one bar and out the other.
Elisa Falciglia, Reston, Va.

Runner-up Prizes of one-year subscriptions to *New York* to:

IRON CURTAIN—valance of power.
Herb Martinson, Wheaton, Md.

DREIDEL—mazel top.
Jessica Allen, Gaithersburg, Md.

PIGS IN A BLANKET—hogs d'oeuvres.
Karen Bracey, Burke, Va.

And Honorable Mention to:

SOIL BANK—savings and loam institution.
Louise Jackson, Somerset, Mass.

TOUPEE—vanity hair.
Paula Doherty, Fall River, Mass.

RATHSKELLER—place to pass the bock.
Ellen Burr, Truro, Mass.

LEONA'S LIMOUSINE—"Only the little people pay taxis."
Rachelle M. Davis, Denver, Col.

GENERAL ANESTHETIC—significant ether.
Ruth Midgal, Brooklyn, N.Y.

DECORATOR TO THE QUEEN—Sir Roger de Coverlet.
Betty Lawford, W. Palm Beach, Fla.

NEW YORK—the City that Never Sweeps.
Mrs. William Rosenblatt, Akron, Ohio

CELLULAR PHONE—talkman.
Tom Frenkel, Sunnyside, N.Y.

HAMLET'S DEATH SCENE—prone Danish.
David G. McAneney, Paoli, Pa.

FRANCIS BACON—poet reputed to be the lard of Stratford-Upon-Avon.
Holly Thomis, Cambridge, Mass.
sp. ment.: Ann Cullen, Los Angeles, Calif.

YORICK—one fool in the grave.
Ryan Edwards, Denton, Tex.

E-MAIL—videotronic litter box.
Saul Isler, Cleveland Hts., Ohio

JEAN-LUC PICARD—starship captain vowing to baldly go where no man has gone before.
Lars Pettygrove, Charlottesville, Va.
sp. ment.: Marion R. Hays, Milwaukee, Wis.

FAT-FREE DESSERTS—chocolate cupfakes.
Elaine Stallworth, Willow Grove, Pa.

NONASPIRIN PAIN RELIEVER—Let the Bayer Beware.
Anthony Gray, Closter, N.J.

E PLURIBUS UNUM—from many, owe.
Leslie A. McAneny, Princeton, N.J.

CORONATION—upward nobility.
Mark Turner, Silver Spring, Md.

FAIRY DUST—pillow talc.
Wendy Glickstein, N.Y.C.

FICHE—what reel men don't eat.
Lydia B. Kaplan, Westfield, N.J.

TOP DOG—Win Tin Tin.
Joel Sitrin, Alexandria, Va.

DOGGEREL—arf poetica.
Alexa Geller, West Hartford, Ct.

MONKEY BUSINESS—primate enterprise.
Linda Giordano, Florence, Ala.

BORDER COLLIE—seeing-ewe dog.
Brian Bracey, Denver, Col.

COOKBOOK—roman à chef.
Laura Kelleher, Arlington, Va.

MATRIARCHY—government of the people by she people.
Gary Belkin, Los Angeles, Calif.

SPAM—the birth of a ration.
Sylvia Bankoff, Michigan City, Ind.

CHARLES GOODYEAR—the prince of tires.
Kendall Pettygrove, Charlottesville, Va.

CHRISTOPHER COLUMBUS—Indian bummer.
David Gammon, Englewood, Fla.

NOAH—dean of the Ararat College of Fine Arks.
James Doherty, Fall River, Mass.

POTATO CHIPS—money in spud poker.
Dinnie Martinson, Wheaton, Md.

AUTOBAHN—Deutschland über axles.
Marc Doyle, Wilmington, Del.

MOOD RING—psychobauble.
Lucy Oblonsky, Oakland, Calif.

HEIDI FLEISS—top-tart.
Peter Minges, Battle Creek, Mich.

WOLF IN SHEEP'S CLOTHING—lamboozler.
Denise Wempe, Kansas City, Mo.

LOVEBIRDS—terns of endearment.
Sarah Gay, Denver, Col.

SALLY QUINN BRADLEE—the Washington Host.
Bertha Coulter, Milford, Ct.

ANSEL ADAMS—Naparazzo.
Mary Clare Brackley, Petaluma, Calif.

SLUMBERLAND—Nod's Little Acre.
Rachael Brickey, McConnellsville, N.Y.

GEORGE HAMILTON—actor who never met a tan he didn't like.
Susan Harriman, San Francisco, Calif.

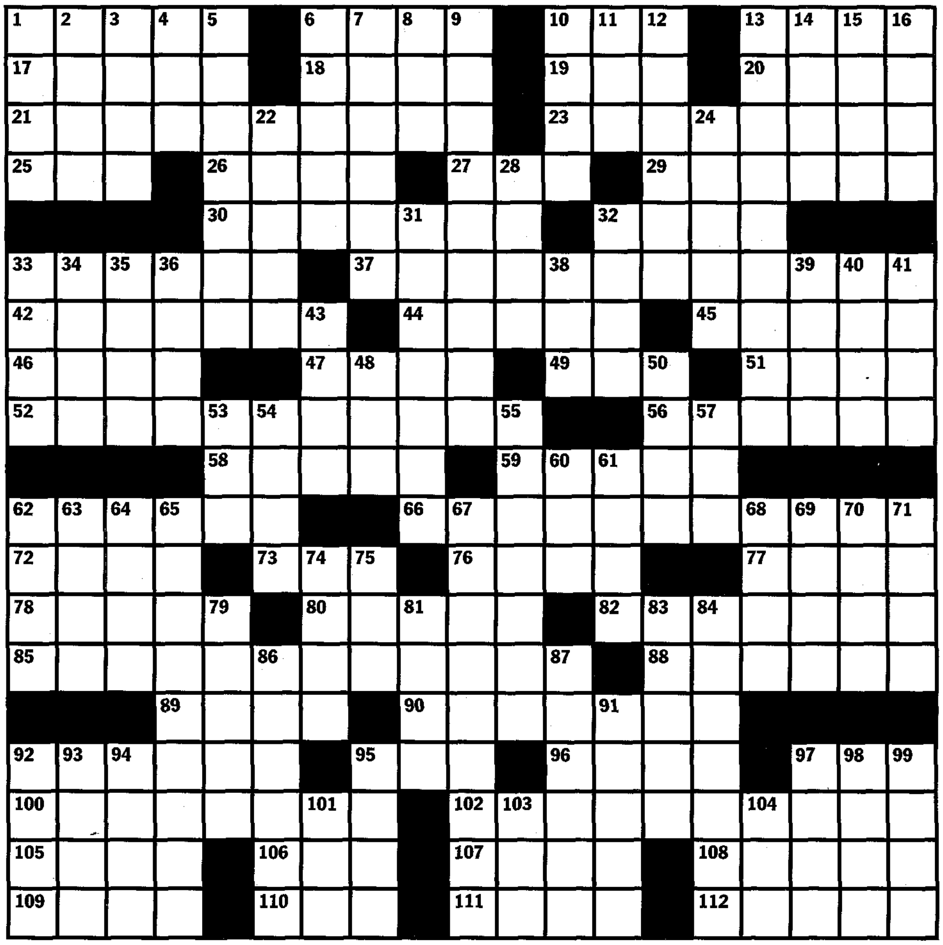
MACDUFF—charter member of St. Andrew's Hasty Putting Club.
H.D. Heinze, Oak Ridge, Tenn.

AGING POLITICIAN—"I'd rather be eight than president."
Robert C. Bare, Lebanon, Pa.

PERSIAN CARPET—shag of Iran.
Kara Karpman, Silver Spring, Md.

Competition Rules: POSTCARDS IF POSSIBLE, PLEASE. ONE ENTRY ONLY should be sent to Competition Number 835, *New York* Magazine, 755 Second Ave., New York, NY 10017-5998 or e-mailed to 76711.2310@compuserve.com. It must be received by November 3. Editor's decisions are final, and all entries become property of *New York.* Results and winners' names will appear in the December 4 issue.

‘Performance Ratings’:
‘Cue’ Crossword • By Maura B. Jacobson



ACROSS

1 Erie canal vessel
6 Post-midday hrs.
10 Pitcher’s stat.
13 Partner of rant
17 Adage
18 Run out of steam
19 —— de mer
20 Oklahoma city
21 For her role as a runner: D–
23 For her role as Mrs. Berlin: A–
25 Wood-shaping tool
26 Between do and fa
27 Possibly will
29 Memorable Pearl
30 Minnesota Fats portrayer
32 Henny Youngman’s giveaway
33 Took it easy
37 For his role as a laundryman: C–
42 All together
44 Hebrew month
45 Start the set
46 Biblical twin
47 President of Mexico, 1964–70
49 Playroom, for short
51 The McCoy
52 For his role as a beast: C+
56 Wrangle slangily
58 Helicopter propulsion
59 Tripod for Titian
62 Soho chums
66 For his role as a sentry: B–
72 Emcee Trebek
73 She never had a mother
76 Thrice minus twice
77 Longest time divisions
78 Sashay
80 Toward the left side, at sea
82 Throb
85 For her role as an unemployed diva: D+
88 Junkie’s provider
89 Give off
90 Encroachments
92 Caused fright
95 Took in calories
96 Very much
97 Jurist’s topic
100 For her role as a supposed Nazi: A+
102 For his role as a ghoul: B+
105 Supreme Norse deity
106 Like Father William
107 Genealogical diagram
108 One of the Muppets
109 Polite bloke
110 Elevator buttons
111 Produce income
112 Pussyfoot

DOWN

1 See 57-Down
2 Bounced by the boss
3 Putting on the —— (feigning elegance)
4 Received
5 Comes out
6 One at ——
7 Befitting a son or daughter
8 Numero of coins in the fountain
9 Give a pulpit talk
10 TV award
11 X or sting
12 Cover stories
13 First-night critics
14 Indigo source
15 Napa Valley growth
16 Jittery
22 Canasta plays
24 Log floats
28 Grasshoppers’ acquaintances
31 “Ol’ Blue Eyes”
32 Opposite of wax
33 Actor Cobb
34 “. . . which I gaze —— fondly today”
35 Nanking nursemaid
36 Goatlike human of myth
38 Hear here
39 There are lodes of these
40 White House office
41 Manuscript outtake
43 Do film cutting
48 Simpson-trial judge
50 Kitchen pro
53 Have a bawl
54 Gertrude Stein subject
55 Go back onstage
57 “Arabian Nights” hero, with 1-Down
60 Circumference segment
61 Choreographer’s concern
62 Lone Ranger’s facewear
63 High: prefix
64 Duration of office
65 Really joyful
67 Specs on a stick
68 “Monster” loch
69 Ancient mariner
70 Being: Sp.
71 River near Dunkirk
74 Extensive
75 Decorative spire tip
79 Bronco buster
81 Sleep —— (postpone a decision)
83 “What’s ——?”: Bugs Bunny
84 Sheens: var.
86 “—— Ever See a Dream Walking?”
87 Vagabond
91 Veep Barkley
92 Urban pall
93 Relinquish
94 Opposed to, hillbilly style
95 Ampersands
97 Johnny Cash walks it
98 East of the Caucasus
99 Half a fortnight
101 Jungfrau, e.g.
103 Mother in “The Yearling”
104 Samovar

Solution to last week’s puzzle

A	B	C	■	■	P	E	R	C	■	S	E	M	I	P	R	O	■	T	A	J
B	O	U	T	■	O	P	E	L	■	I	T	A	L	I	A	N	■	H	E	E
E	N	T	R	■	S	A	F	E	C	R	A	C	K	E	R	S	■	E	R	A
L	O	T	U	S	■	■	R	O	O	■	■	■	A	R	E	■	S	K	I	N
■	■	H	E	R	E	T	O	■	L	O	C	H	■	C	R	O	N	I	E	S
■	O	R	G	A	N	I	Z	E	D	C	R	I	M	E	■	T	E	L	■	■
I	G	O	R	■	O	N	E	A	■	T	A	K	E	■	S	T	E	L	L	A
T	R	A	I	P	S	E	■	S	H	O	V	E	L	■	C	A	R	E	E	R
B	E	T	T	E	■	■	B	E	E	P	E	R	■	J	A	W	■	R	A	M
E	S	S	■	A	S	S	A	S	S	I	N	S	■	I	R	A	■	S	H	Y
■	■	■	■	■	A	L	Y	■	■	■	■	■	E	V	E	■	■	■	■	■
E	L	K	■	I	F	I	■	S	M	U	G	G	L	E	R	S	■	B	A	G
P	E	I	■	G	E	M	■	T	E	N	O	R	S	■	■	E	D	U	C	E
I	N	D	E	N	T	■	S	U	N	D	A	E	■	L	E	X	I	C	O	N
C	O	N	V	O	Y	■	E	C	T	O	■	Y	S	E	R	■	A	C	R	E
■	■	A	I	R	■	S	E	C	O	N	D	S	T	O	R	Y	M	A	N	■
D	E	P	L	E	T	E	■	O	R	E	O	■	A	S	S	O	O	N	■	■
R	I	P	S	■	O	R	A	■	■	■	G	E	L	■	■	O	N	E	A	L
A	D	E	■	H	O	U	S	E	B	R	E	A	K	E	R	■	D	E	L	I
P	E	R	■	E	L	M	T	R	E	E	■	S	E	G	O	■	S	R	O	S
E	R	S	■	R	E	S	I	G	N	S	■	T	R	O	D	■	■	S	E	T

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